# THE NEW YORK DRAMATIC MIRROR

Vol. XXVII., No. 695. NEW YORK: SATURDAY, APRIL 23, 1892. PRICE TEN CENTS.

NINA BERTINI.

# AT THE THEATRES.

## Casino.—Child of Fortune.

Comic opera in three acts. Music by Carl Millocker, libretto translated by Helen Trethar from the German of Wittmann and Bauer. Produced April 18.

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| Lady Sylvia Rockhill | Lilly Post |
| Betty Pornell | Annie Myers |
| Mistress Tyras | Jennie Reiffarth |
| Sir Edgar | Charles Bassett |
| Sir Lothair | William Pruette |
| Sir Hannibal | Henry Leoni |
| Ralph Butterfield | Harry MacDonough |
| Sheriff Plunkett | George Mackenzie |
| Superintendent Warren | Maurice Abbey |
| Tristan Florival | Jefferson De Angelis |

**Das Sonntagskind (The Sunday Child)**, which is enjoying immense popularity in Berlin this season, was introduced to this city, last night, at the Casino, under the more attractive title of Child of Fortune. It is in nearly every respect the best comic opera that has been produced here in a year, possessing, as it does, musical and dramatic merits of an order that we usually look for in vain.

Millocker's music is characterized by genuine sparkle and fruitful melodic efforts. For this piece he has written many delightful numbers, ranging from grave to gay—from tender sentiment to rollicking humor. The choruses are bold and dashing, the finales to Acts One and Two impressive; the comic duet between the comedian and the soubrette, the love ballad of the tenor, and the song of equestriennes possess the qualities that please the popular ear and draw money to the box-office.

Altogether in its style, in its treatment, and in the variety and abundance of its catchy and quaint melodic conceits Child of Fortune is vastly superior to the general run of what pass muster for comic operas, whether foreign or domestic. Millocker seems to have renewed the powers wherewith he formerly conjured musical delights for the public's delectation. It is proof positive that the operetta, pure and simple, is not obsolete.

Of the book we are glad to say that it is a fit companion for the music to which it is wedded. Free from vulgarity, from slang, from silliness and from opportunities for clowning, it has the additional merit of a connected and consistent, if somewhat conventional plot. The characters are skilfully drawn, and the dialogue is actually witty! The translator deserves credit for having rendered the dialogue and the lyrics into good English.

The story is slight. Florival, a "Sunday child"—or lucky child—arrives in Scotland after an adventurous career. As a roving photographer, he finds his way into Castle Reckhill, whose frivolous mistress, Lady Sylvia, is giving a *bal costume*. Butterfield, a man of "peerness," is a suitor for her hand. So are three English officers. She prefers one of these, Sir Edgar, but Butterfield buys up her many pecuniary obligations and seizes her possessions in order to force her to wed him. Her sister Betty persuades Sylvia to marry Florival in order to escape her persecutor, as the husband will have to go to jail for the wife's debts and she will gain time to buy him off with a part of a fortune to which she expects to fall heir. But Butterfield foils the latter part of this plan by tearing up the notes and making Sylvia an unwelcome present of the bridegroom. He is landed in jail for other debts made through his gambling propensities. Finally Florival is found to be the brother of Sylvia's former husband, and the marriage is consequently void. Sylvia gets her Edgar and Florival gets his Betty.

Lilly Post sang charmingly as Sylvia, and acted the part with considerable skill. Annie Meyer was buxom and jolly as Betty.

Jefferson De Angelis was really funny as Florival without yielding once to his clowning proclivities. It was the best performance he has given at the Casino. Harry MacDonough was amusing as Butterfield; but why does an apparent Scotchman speak the dialect of an Austrian Jew? The name of the character or the dialect should be changed. Messrs. Bassett, Leoni and Pruette made gallant officers.

The girls of the chorus were becomingly attired in kilts, and fancy costumes, and the scenery, while not gorgeous, was in excellent taste. Altogether, Mr. Aronson is to be congratulated on a capital production.

## Garden.—Husband and Wife.

Farcical comedy in three acts by F. C. Phillips and Percy Fendall. Produced April 16.

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| Adolphus Greenthorne | Graham Henderson |
| Sir George Muddle | Lionel Bland |
| Montrevor Smith | Harry Brown |
| Alfred Stepit | Cuyler Hastings |
| Phillip Softdown | Ernest Foster |
| Inspector Thickhead | Robert McNair |
| Mrs. Greenthorne | Ada Dwyer |
| Mrs. Montrevor Smith | Mrs. Louisa Eldridge |
| Mrs. Phillip Softdown | Jessie Butler |
| Mrs. Delamere | Mary Penfield |
| Mary | Edith Kenward |
| Mrs. Springfield | Cora Tanner |

## Hearts.

Play in one act by W. Richard Golden.

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| Mrs Cavendish | Cora Tanner |
| Marion Carew | Jessie Butler |
| Lucy | Mary Penfield |
| Cuthbert Devin | Harold Russell |
| Jerome Rutledge | Cuyler Hastings |

**Two acts of Husband and Wife are funny. They have an abundance of farcical incident and they are full of bustle and movement. The last act is a lame and impotent conclusion to what is otherwise an amusing trifle.** The large audience that witnessed the performance on Saturday night was not particularly demonstrative, but it manifested a sufficient degree of interest and enjoyment to warrant the belief that the newly imported article may be rewarded with a fair degree of popular favor.

**The authors use the idea of a society of wives, banded together for the purpose of regulating their husbands, as the basis for their complications. Mrs. Greenthorne's henpecked spouse who has been reduced to trundling the baby-carriage and hemming dusters, and Mrs. Montrevor Smith's elderly husband, who does the general housework, are induced to declare their independence by a lively widow, Mrs. Springfield.** They invite their friends to a supper with the widow in the private room of a restaurant. Next door the wives are holding a meeting of the Tiger Lilies' Club. They hear the racket and discover their better-halves deep in the delights of a bacchanalian feast, with the frisky Mrs. Springfield acting as its presiding deity.

The police make a descent upon the establishment, and mistake the two gatherings for a gambling club. Omnes are haled forthwith before a magistrate, the widow, however, securing immunity by the exercise of her blandishments and a ten-pound note. The husbands and wives are about to be remanded when the police's mistake is discovered. The magistrate discharges them and the curtain falls on mutual reconciliations and the presumptive disbandment of The Tiger Lilies.

The scheme of this farce possesses no merit of novelty, and the principal personages concerned in it have an archaic flavor. Nevertheless, there are several scenes in the first act that are mirth-producing and the second act is funny from start to finish.

The artistic success of the performance was scored by Lionel Bland, who in the character of the susceptible and whimsical magistrate, Muddle, gave a genuinely clever exhibition of character acting. It is to be regretted that a characterization of such unusual excellence should be associated with an ephemeral farce.

Harry Brown succeeded in making Smith comic, and Graham Henderson was frequently amusing, in a conventional style, as Greenthorne. Robert McNair deserves a word of commendation for his police inspector.

Cora Tanner permeated the piece as Mrs. Springfield. Although she lacked the lightness and vivacity that the part demands, her acting offered several points for praise. Her blooming beauty was set off by a number of gorgeous, if impossible gowns, all of which have been elaborately described (with the *** mark) in the Sunday papers.

Edith Kenward turned up, as bright as a new button, in the guise of Mary, the maid. Her neat performance was reminiscent of the kangaroo business in certain respects, but that did not make it the less interesting. Tessie Butler, Mary Penfield and Mrs. Eldridge played minor parts for all they were worth.

Hearts, the *Herald's* prize play, scarcely created a ripple. It is neatly written, but it lacks dramatic interest and point. In subject and sentiment it resembles Old Love Letters and After Thoughts.

Miss Tanner in no respect suggested the typical woman of society. She gave a crude and flabby interpretation of a part that might be made interesting and effective if played by an actress trained in a finer school. Miss Butler was the most agreeable feature of the curtain-raiser. She is an earnest and agreeable little *ingénue*. Messrs. Russell and Hastings, like the star, lacked the quality called distinction. Mr. Golden shows considerable promise in this work, but on recalling that it was held to be the best of the 598 pieces submitted in the *Herald* contest, we experience a retrospective sympathy for the unfortunate jury.

Both Husband and Wife and Hearts were mounted in that rich, expensive style for which Manager French is rapidly becoming celebrated.

## Proctor's.—Across the Potomac.

A romance of the late war in five acts, by Augustus Pitou and Edward Marshall. Produced April 18.

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| Captain Ralph Baker | Robert Hilliard |
| Silas Baker | J. O. LeBrasse |
| Alfred Garland | E. A. Eberle |
| John Garland | Mason Mitchell |
| Captain Noah Walker | William Harcourt |
| Charles Baker | Lorimer Stoddard |
| General Heath | Charles Nevins |
| Ephram | Ad. Weaver |
| Jack Hanford, alias Sergeant Avis | Mark Price |
| Joe Wilson, alias Private Otis | Malcolm Bradley |
| Ebenezer Short | J. H. Bunny |
| Captain Tazewell | W. D Convers |
| Edith Garland | Henrietta Lander |
| Mrs. Silas Baker | Helen Tracy |
| Mrs. Alfred Garland | Grace Gayler |
| Helen Garland | Charlotte Tittell |
| Katie Garland | Fanny Ward |
| Madge Hanford | Alice Fischer |
| Fanny Sinclair | Cecil Wallace |

**The possibilities of making epochal drama with the civil war as a basis will grow greater as time passes. Animosities between North and South are moribund, and the present generation of theatregoers take sectional feeling by inheritance, instead of from impulse, if they possess it at all. By-and-bye all of the period's realism will give way to purely retrospective treatment.**

**Two or three successful war plays have already been seen, and it is probable that the one offered at Proctor's, Monday night, will be added to the list of those popular.**

**It was received with marked demonstrations of favor, and its dynamics alone will give it a drawing power if its sentimentality should fail.**

**The work of two very differently impulsed and equipped men is strongly apparent in Across the Potomac. All through the play the audience is hurried from moments of quietude and touches of sentiment that have already found romantic record—this the outcome of Mr. Alfriend—to the activity and sensationalism which smacks of the theatre—and this, of course is Mr. Pitou's.**

**The story is the actual one of family against family, the sons and daughters—lovers—of those already related being torn apart to be reunited after the excitements and hazards and sufferings incident to their adherence to conflicting causes. Many elements of minor interest are added, and the play as a whole, perhaps, comprehends more of the resultant truths of the conflict than any drama yet written.**

**It requires twenty-four characters to illustrate the story. At the first hearing it seemed that the play could be made more effective by elimination of some of these, and consequent simplification. There is a lack of the comedy element, and an excess of the lachrymose. The only happy touches in the play are brief and isolated, and even the character of a negro servant, apparently introduced to give a touch of humor, is made melancholy.**

**There are many scenes of hysterical parting, and one act shows the long-drawn-out death of a soldier in prison. Theatric surprise and intensity seem to have been striven for to the exclusion of everything else.**

**The first and second acts are very spirited, one giving a stirring scene of drill and recruiting, in which a detachment of trained soldiers figure effectively, and the other illustrating a skirmish and a hand-to-hand encounter in Confederate headquarters. The climax of the second act filled the theatre with smoke and the odor of saltpetre, and the audience smelled the battle from anear and cried for more. From this on, however, the drama was less active.**

**The scenery was realistic and some of the effects were novel. In the last act, a landscape view from a prison gradually disclosed the break-of-day, and the rising sun was remarkably simulated by an ingenious electrical device.**

**The company was earnest and worked to excellent results for a first night. Mr. Hilliard, as a Federal officer and lover, was vociferously applauded on his appearance, despite a sinister aspect imparted by a black patch on his left eye, worn to hide the result of his accidental shooting.**

**Mason Mitchell, as a Confederate officer and lover; W. D. Convers, as a soldier unfortunate in love; Mark Price, the villain; J. H. Bunny, the limited comedian; Lorimer Stoddard, a zealous youth; Malcom Bradley, and Ad. Weaver, of the men, deserve praise.**

**Alice Fischer, while too melodramatic in the early scenes as the wife of the villain, redeemed herself later as a female spy disguised. Henrietta Lander and Charlotte Tittell were painstaking in their work, but the women's parts seemed generally to lack conception and ease.**

## Fourteenth Street.—Polly Middles.

Comic opera in two acts; libretto by Archibald Clavering Gunter; music by W. W. Lowitz. Produced April 18.

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| Polly Middles | Annie Pixley |
| Mark Antony Dobbs | George C. Boniface, Jr. |
| The Earl of Poverty-Towers | William P. Guiberson |
| The Hon. Cecil Howard | Charles J. Campbell |
| Herr Max Von Settenbach | Charles Allison |
| Hamlet Malvolio Brown | Alfred C. Wheelan |
| Lady Cornelia Poverty-Towers | Yolande Wallace |
| Mrs. Belinda Battledown | Rosa Cooke |

**The notion of a narcotic changing A. D. to B. C. is nonsensical. It is accordingly appropriate for the theme of a comic opera. A. C. Gunter has chosen it for his theme, and he has written a libretto that is absurd, albeit often humorous.**

**Some people of the present time—a soubrette, an American millionaire, an English honorable, a tragedian, a maiden, a matron, and a *savant*—meet at Pompeii. The *savant* discovers a concoction that moves them back; the characters are induced, by methods that are only legitimate in comic opera, to drink the dose; there is a transformation scene, and the characters are in Pompeii in the reign of Vespasian, A. D. 77.**

**The army contractor becomes a gladiator, and eventually a potentate; the soubrette and the tragedian become slaves; the honorable officer becomes a centurion, and the others in the cast fall into Romans of less importance. The clash and conflict is caused by the fact that while all have drank that which changed their body back to A. D., only a few have also drank that which brings their minds back. So it is that half of the cast is unaware of the change in its epoch.**

**There are some amusing complications in the vein of those in the Palace of Truth, and eventually they change from gay to grave; the *savant* administers another mixture, which in turn lands the principals back in the contemporaneous.**

**Polly Middles is an out-and-out fantasy. Both the libretto and the music are of the Gilbert and Sullivan school; and, although they do not approach in brilliancy or charm the productions of the Englishmen, they are nevertheless quaint and diverting.**

**Annie Pixley as Polly Middles, the soubrette, is piquante. Her singing voice is pleasant, except in the upper register, and on Monday night she won several encores.**

**George C. Boniface as the contractor, is fairly funny; Charles J. Campbell makes a gallant honorable; Alfred Wheelan is grotesque in the part of the tragedian; Yolande Wallace is statuesque.**

**The scenery, by Henry E. Hoyt, is new and handsome, and the costumes, by Dazian, are rich.**

## Park.—Count Casper.

Comedy-drama in three acts. By Herbert Hall Winslow.

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| Casper, afterwards Count Casper | Chas. T. Ellis |
| General Comstock | James Vincent |
| Terry McFadden | Charles W. Swain |
| Walter Mason | A. K. Hutchinson |
| Lord Cecil Fufthuster | Vivian Osborne |
| Rose Comstock | Marion Ballou |
| Nora O. Hoolihan | Clara Moore |
| Mrs. Comstock | Raynore Briscoe |
| Tot | Little Florrie O'Brien |
| Little Herman | Baby Mattie Grier |

**Charles T. Ellis makes a bid for metropolitan endorsement in a play, which in its characteristics very closely resembles those in which the elder Emmet made his reputation. And the resemblance does not end here. Mr. Ellis is a follower of the originator of this style of drama. Of the play, it is not necessary to speak at any length. It suffices to introduce the songs, dances, and yodels of Mr. Ellis. The plot is simple and it will not weary the auditor. The company is clever and competent, two little children especially sharing honors with the star.**

## Bijou.—A Jolly Surprise.

**Bright, busy, brisk Fanny Rice, so well esteemed during her long connection with comic opera at the Casino, opened a season in New York at the Bijou on Monday in A Jolly Surprise, a farce-comedy fitted to her by Arthur Wallack. The piece itself is light; a mere thread of plot on which to string a great diversity of amusing songs and comedy business. Violet Gray, an actress, whose husband, Charles Carol, is separated from her, being accidentally without money in a restaurant, is rescued from her embarrassment by a loan from David Bradbur, a friend of her husband, a married man with a strong-minded mother-in-law. She calls to repay the loan at his house instead of at his office, and many complications, which can be imagined, ensue.**

**Of the star's powers to entertain nothing need be said. They are proved beyond the possibity of question. The acting of Charles H. Bradshaw as David Bradbur was full of quaint but natural comedy. John W. Ransone as A. Jay, a stage manager, was full of spirit and fun. Both those actors as well as the star were repeatedly applauded for their clever work. It is only necessary to state that Mrs. Sol Smith played the mother-in-law, to intimate that it was excellent and unctuous. Charles Lawler and J. Thornton were also much applauded for some amusing songs and characterizations. The rest of the company were more or less vivacious and did their best to make a good support and interpret a farce comedy which though not possessed of more literary merit than most of its class is conspicuously free from vulgarity.**

## Harrigan's.—Reilly and the 400.

**It was a happy thought of Mr. Harrigan to revive Reilly and the 400, for the successful piece was taken off in the height of its career and new friends and old friends were still desirous to enjoy it. Last night they crowded the handsome theatre, and shouts of laughter and bursts of applause penetrated to Manager Hanley's sanctum at brief intervals during the whole evening. Mr. Harrigan as Reilly; the "tough girl"—inimitable Ada Lewis; the king of ebon comedians, John Wild; Mrs. Yeamans, and all the other favorites came in for their usual share of reward, and the piece never went better. It will crowd Harrigan's for the rest of the season, beyond a doubt.**

## Windsor.—The Struggle of Life.

**Frederick Paulding, having traveled the country round, reached the Windsor Theatre on Monday night in The Struggle of Life, which received its initial presentation at the Standard at the beginning of the season. The piece attracted a very large audience, that applauded Mr. Paulding's forcible and manly impersonation of the hero, Edward Brockholst. The supporting company were equal to the requirements. The magnificent scenery used by Mr. Paulding aroused enthusiasm, especially in the sewer scene, which was loudly applauded.**

## People's.—A Parlor Match.

**Evans and Hoey may well style A Parlor Match "the evergreen success." It drew a crowded house to the People's last night. There have been few changes made in the piece since last season. One of these changes—the materialization of World's Fair characters—evolved a good deal of applause. As usual, Charles E. Evans, William Hoey and Minnie French as I. McCorker, Old Hoss and Innocent Kidd, respectively, tickled the audience immensely.**

## Jacobs'.—McCarthy's Mishaps.

**McCarthy's Mishaps was not written to be criticised, but to amuse the public. That it fulfils its mission was evidenced by the crowded house on Monday night that heartily enjoyed its absurdities. Little Marguerite Ferguson, who is jointly featured with her father, added not a little to the enjoyment of the evening by her graceful dancing.**

## Herrmann's.—Wilkinson's Widows.

**The interest in the return of this farce-comedy to New York is chiefly due to the fact that on this occasion, the part of Percival Perrin is played by Wilton Lackaye.**

**The piece has already received the cordial endorsement of New Yorkers, and it has lost none of its brightness during its absence.**

**Mr. Lackaye gave a thoroughly artistic performance of Perrin, and the rest of the cast was composed of entirely competent players.**

## Grand.—A Straight Tip.

**James T. Powers entertained a large audience at the Grand Opera House, last night, in A Straight Tip. Mr. Powers' whimsicalities were as *bizarre* and as diverting as usual, and his fellow funmakers lent him exuberant assistance.**

**If Albert Heart will remember the size of the house he is playing in and speak so that he can be heard five rows from the stage, his clever acting would be more fully appreciated.**

## Tony Pastor's.—Variety.

**Tony Pastor furnished an excellent programme on Monday night. There was a large audience present to enjoy it. Among the performers were Harry Kernell, Nellie Maguire, Lydia Yeamans, Capitola Forrest and others equally popular.**

## At Other Houses.

**Merry Gotham is attracting swell Gotham at the Lyceum. Mr. Froman's patrons relish the light and amusing satire of Miss Marbury's clever adaptation.**

**Colonel Carter of Cartersville, at Palmer's, is strengthening its hold on public favor. The piece is too sketchy and artistic to satisfy the average playgoer, but its charms are manifold for a wide circle of intelligent men and women.**

**Incog's stay at the Standard will continue three weeks longer. Mr. Dickson and the comedy are both prime favorites.**

**A Trip to Chinatown still draws at the Madison Square.**

**Crane in The American Minister is crowding the Star. The management think that the discussion respecting the merits of the play has augmented the receipts.**

**Several theatre parties will see The Lion Tamer at the Broadway this week. Francis**

Wilson's long engagement will conclude in three weeks.

At Koster and Bial's last night Carmencita was seen in a new dance and several novelties were included among the specialties on the attractive programme. The attendance was large.

## SIGNED BY THE GOVERNOR.

ALBANY, April 16, 1892.

*To the Editor of the Dramatic Mirror:*

Sincere congratulations. The Governor has signed our bill. MYER J. STEIN.

The foregoing dispatch from Assemblyman Stein announced the final act that made the amendment to the law regulating the appearance of children on the stage a statute.

Governor Flower, after due deliberation, signed the Stein bill on Saturday morning. On and after the first day of September next it will supersede the present obnoxious law.

The originator of the bill, Mr. Stein, Assemblymen Sulzer and Webster, and Senators Cantor and Hagan, all of whom worked hard for success while the measure was before the legislature are jubilant, as well they may be. Ex-Judge Dittenhoefer, who gave his services gratuitously as counsel to the New York managers during the movement, is as happy as though he had just pocketed a fat fee.

Ex-Judge Dittenhoefer was in Albany one day last week. He heard that Mr. Gerry was opposing the approval of the bill by Governor Flower, although Assemblymen Stein and Sulzer and Senator Cantor had assumed that there would be no opposition. At the request of the Governor's private secretary, Judge Dittenhoefer filed the following memoranda in favor of the bill:

Under the present law, no child under the age of sixteen years can appear in any theatrical exhibition, no matter how reputable the play or manager.

The whole matter is thus placed under the autocratic control of Mr. Elbridge T. Gerry, President of the Society for the Prevention of Cruelty to Children. If he chooses to permit children to appear in a performance, they may do so; if he refuses, they cannot.

However laudable his motives, and however much good his society has done, his action in many instances has been most arbitrary.

In the case of La Cigale in the Garden Theatre, in the city of New York—a most reputable play, in one of the most reputable theatres in New York—a few children appeared on the stage for ten minutes, doing nothing but posing. For weeks that was permitted, when all of a sudden a telephone came from Mr. Gerry's representative that they must stop that very night. A similar proceeding was taken in the case of two colored boys who appeared for a few moments in The Lion Tamer, in the highly reputable Broadway Theatre.

There is no good reason why children should not be permitted to earn some money by appearing for a little while in a reputable play, in a reputable theatre. The money they receive goes far towards educating them in the day time; the exercise is slight, and not injurious, and it is less injurious for them to earn a few dollars in that way than in many other pursuits in which vicious parents compel their children to engage. There is not nearly so much injury to the health or morals of children in a reputable play, and a reputable theatre, as in a crowded factory or tenement house.

Under the amendment as adopted by the Legislature, and now pending before you, no child can appear without the permission of the Mayor. That is an effective safeguard against their appearence in low establishments or disreputable exhibitions, and a hearing may be had before the Mayor, notice of which must be given to Mr. Gerry's society. Surely nothing more ought to be demanded by that gentleman or his society. It gives him all the powers that are needed to prevent the employment of children in improper places.

The amendment, as adopted, is a compromise agreed to by Mr. Gerry, as I am informed, after argument and hearing before the Assembly Committee on a bill which was broader in its terms.

A. J. DITTENHOEFER,
Attorney for New York Managers.

A MIRROR reporter conveyed the news to T. Henry French on Saturday. He seemed surprised that the Governor had signed the bill.

"I had heard," said Mr. French, "that the Governor was not in favor of the measure. It was said that he feared it might open the way to the abuse of children in other directions than those contemplated by the amendments. I am delighted with the result, however. Had the present law remained in force I would never have produced any play or opera that required the services of children. This law will be a great relief to managers."

We take pleasure in printing the following letter from La Regaloncita, the gifted child actress and dancer:

NEW YORK, April 14, 1892.

*To the Editor of the Dramatic Mirror:*

SIR,—Will you kindly extend to Assemblyman Stein, through THE MIRROR, the debt of gratitude that I owe him and which I cannot express in words for his goodness to the "stage children."

If, in years to come, I meet with great success I will feel as if part of it is due to the bravery and loyalty of Mr. Stein in having the bill passed. I shall remember him through life in my prayers, and ask Our Heavenly Father to bless him and keep him in health, wealth and happiness.

Also extend to Judge Dittenhoefer, Managers Sanger and Martha, my grateful thanks for their noble work.

Last, but not least THE DRAMATIC MIRROR—a paper which is true and just to every one—accept for it a large share of thanks. May it remain always, as it is now, first in the hearts of every true and noble actor and actress—*the* paper among all others.

My dear mother and my manager, Miss Dorothy, extend also their heartfelt thanks to all who helped to have the bill passed.

Very sincerely yours, LA REGALONCITA.

## MR. ROYLE'S NEW PLAY.

Rehearsal of the Friends' company is in progress at the Standard. Edwin Milton Royle, author of the play, is superintending preliminaries and will take the part of Jack in the play.

The company selected includes Selena Fetter, Marion Giroux, Abelone Barrison, Harriet Ford, Mrs. Sol. Smith, Lucius Henderson, John Glendinning, Theodore Hamilton, and Edmund Lyons. As the piece abounds in character parts, the selection of players was difficult. The production in New York is set for Monday, May 9, but Mr. Royle wishes to try the piece outside during the week of May 2 if he can get the time. Frank Chaffee, for George M. Allen, is preparing the properties.

## RANDALL AND DICKSON TO MOVE.

On May 1, the well-known theatrical firm of Randall and Dickson, will move from their present offices 1145 to 1147 Broadway, where they will occupy the entire building for their theatrical bureau. This step is rendered necessary from the fact that their business has increased so fast of late that they must have more room.

At the new quarters of Randall and Dickson will be found located Henry Greenwall's Texas and Louisiana circuits, Jacob Tannenbaum's Southern circuit, Bartley Campbell's play, Bulls and Bears; Liebler and Maas, the lithographers, represented by W. C. Tompkins; Hasselman Printing Company, of Indianapolis, King Kalico Opera company, A. Y. Pearson's enterprises; J. Alexander Brown's Dramatic Agency; Madame Thompson, the theatrical costumer; Matt C. Woodward, the musical writer, and several others.

Mr. Randall says that he has had applications enough to fill twice the space, although he has hardly given the matter any publicity. Mr. Randall and Mr. Dickson will have a very busy campaign this Summer, and both state they will devote themselves exclusively to a general commission theatrical business for which both are eminently fitted.

## HAWORTH'S SEASON CLOSED.

Maida Craigen informs THE MIRROR that the Haworth company has unexpectedly closed its season. It played last week in Harlem.

Miss Craigen says that she refused to leave the city with the company unless her salary was paid, and on Saturday night refused to go on for her part in St. Marc unless two weeks' salary of the three due her was forthcoming. She says she had given full notice and opportunity, having spoken to the treasurer before the matinee.

Saturday night, just before the curtain went up, Miss Craigen visited Mr. Haworth, who had shown her every courtesy, and who expressed his entire sympathy with any measure she might see fit to take in the matter. She says that Tuesday—salary day—passed every week of the five during her connection with the company without salary, apology or explanation.

Miss Craigen adds that Manager Shedden declared that she would forfeit all salary rights by refusal to play, but she did not go on, just the same.

## SUCCESSFUL ENTERPRISES.

The Madison Street Opera House, Chicago, and the various road companies under the management of Sam T. Jack, are recognized as being among the most successful amusement enterprises of the day.

The companies invariably give general satisfaction whenever they appear, and the monetary results are larger than is usual with the same class of attractions.

The Madison Street Opera House has never proved a paying venture for other managers, although several have attempted to place it on a sound financial basis; but since Manager Jack has had control of its destinies, the house has not only paid its way, but has been a large money winner.

Manager Jack will shortly add to his list of attractions a new burlesque, from the pen of Mr. J. O'Neill, entitled Christofo Columbo. It will be produced May 23, with new music, scenery, and costumes, by Mr. Jack's stock company. Competent Chicago critics, who have read the new play, pronounce it extremely clever, and express confidence in its success.

## A 'FRISCO PIRATE.

Louis Aldrich was excusably exercised Monday, when a MIRROR reporter met him, about the piracy of the play of My Partner, which is Mr. Aldrich's exclusive property.

It appears that this play was recently produced for a week in Cordray's Theatre, Seattle, Wash., and announced for production in Portland, Oregon, without authority from its owner. Mr. Aldrich telegraphed to Manager Cordray for an explanation, and was referred by him to John M. Chretien, of San Francisco, from whom Cordray claimed to have bought the right to use the play. Chretien is a lawyer and an agent for certain plays, but has no right to My Partner.

Mr. Aldrich says that a well-known actor informed him some time ago that Chretien had offered him the right to play My Partner. Upon this information Mr. Aldrich wrote to Chretien for an explanation, and received a denial that the latter had ever claimed any right to the play. Chretien at that time admitted that he might have told the actor in question that he could probably secure for him from Mr. Aldrich a temporary right to the play, but his denial was absolute as to the matter as it had been represented to Mr. Aldrich.

In view of the production at Seattle, however, and Manager Cordray's reference to Chretien as the man responsible, the case assumes a suggestive phase. Mr. Aldrich will probably proceed against Manager Cordray. Chretien appears to have obtained a copy of the play from a dishonest source.

J. K. Waite's company is playing My Partner without authority in New Jersey. Mr. Aldrich recently telegraphed to Atlantic City and procured a cancelation of its engagement there, and proposes to follow up all pirates who attempt to use it. It is a property of value to Mr. Aldrich, and he will be justified in prosecuting those who steal it.

## PROFESSIONAL DOINGS.

EDWIN THORNE, undaunted by the fall of the Golden Ladder at the Park Theatre, will go on tour on May 2.

FRANK JONES' Si Perkins' company has closed its season.

THOMAS W. KEENE and company reopened a short Spring season of Shakespearean and classic plays in Chester, Pa., Saturday night, presenting Othello. Baltimore and Washington will be visited.

DURING a rehearsal of Across the Potomac at Proctor's, Friday night, Robert C. Hilliard, who takes the leading part in the play, was shot in the face by a supernumerary, whose gun was carelessly handled. It was a blank cartridge, but powder was blown into his face and eye, and painful wounds were inflicted. Mr. Hilliard appeared Monday night in the play.

LOUIS JAMES was in town last week. So was Nat C. Goodwin.

ALICE PIXLEY has left Carroll Johnson's company, which she joined two weeks ago.

HENRY E. ABBEY and Maurice Grau have leased the Chicago Auditorium for the season of the World's Fair, opening in May and closing in October, 1893. A short season of grand opera may be given, but it is said that the main ventures will be spectacular, and that in this field they will surpass anything ever before attempted in America.

THOMAS ARGILL, treasurer of the Lyceum Theatre, Memphis, Tenn., arrived in town last Saturday evening wearing a large diamond stud, a present from his numerous friends before his departure from home. Mr. Argill will remain in New York until Manager John H. Robb appears at the booking agencies.

MANAGER BRANDENBURG, of Brandenburg's Museum, Philadelphia, was in town on Friday engaging a pantomime company for his museum.

J. B. LITTLE'S World company will close in two weeks at Baltimore.

A. Y. PEARSON, manager of the Midnight Alarm, Fire Patrol, and Police Patrol, has purchased the lease of the Lee Avenue Academy of Music, Brooklyn, from Berger and Price, and will run it as a combination theatre.

The Dangers of a Great City, Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

ON May 7 Frederick De Belleville and wife will sail for France on the *Vaccuam*, to pay an annua visit to Mr. Belleville's father, who is seventy-four years of age.

G. B. BUNNELL'S Theatre at Bridgeport is the only house between New York and New Haven playing only standard attractions, and next season it will be the only theatre in that city, run in connection with the Hyperion Theatre, New Haven. Dates at both houses are in great demand.

CARRIE BELL TEFFT, daughter of Edward Rice, the composer and manager, and divorced wife of Frank B. Tefft, was married to Edwin A. Schroeder at Grace Church last week, the ceremony being performed by the Rev. Dr. Huntington. Mr. and Mrs. Schroeder sailed for Europe Saturday. They will return to the city in June and will reside at No. 10 Lexington Avenue.

JAMES FORT, business manager of the late Pat Rooney, called at THE MIRROR office on Monday. He says that he expects to be connected with a first-class attraction next season. His wife, Gertrude Fort, is still playing the part of Jemima Primrose in McCarthy's Mishaps. She has several offers to create a similar role next season.

EDWARD CLAYTON, the husband of Frankie Kemble, and formerly a manager, has been removed to Bloomingdale Asylum.

WILL R. ELLSLER telegraphs from Denver under date of April 17: "Miss Ellsler's new play, arranged for her by Robert Dronet, entitled A Woman's Power, received its initial production here to-night at the Tabor Grand. The audience was a large and fashionable one and accorded Miss Ellsler, Mr. Weston, and Mr. Dronet three curtain calls. The production was a complete success.

KATHARINE ROBER will star next season under Phil H. Irving's management. An emotional drama is being written for her by a well known playwright. Miss Rober's tour will begin on Aug. 29 at Washington.

PHYLLIS RANKIN has been engaged by Rose Coghlan to appear in The Cheque Book.

LAST week at the Bedford Avenue Theatre, Brooklyn, Vernona Jarbeau played to the largest week's business of the season. Although Miss Jarbeau plays in New York during the week of the Actors' Fund Fair, she is greatly interested in it, and can be depended upon to assist in every way possible.

LOUISE THORNDYKE BOUCICAULT will not act next season.

"Mo" REIS, of Wagner and Reis, is in town on business. He returns to Syracuse, the headquarters of the Oil Circuit, Tuesday.

POMADOUR closed on Saturday night in Philadelphia. A dispatch to the *Herald* said that the salaries were unpaid. Lederer and Hamilton claim that this is untrue. They owned a one-third interest in the production; J. M. Hill owned the rest. The play was a failure and lost money.

SAM COOPER, the popular treasurer of the Park Theatre, will have a complimentary benefit at that house on Sunday night. There will be a long and strong programme.

AT an entertainment in the Lexington Avenue Opera House last Wednesday evening, five talented pupils of Rosa Rand played a one-act piece called Change Partners. Their performance reflected credit on their teacher.

CHARLES H DICKSON has bought Stanislaus Stange's one-act pathetic play, A Man About Town. There are four characters in it—all men. Mr. Dickson will play a typical man of the world. The piece will be presented as a curtain-raiser for Incog. next season.

MARIE BELL, well-known as singer and actress, has signed with the Carleton Opera company for the coming season.

THE American Academy of the Dramatic Arts will give its eighth annual public performance at a matinee Wednesday, April 20, presenting A Compromising Case, a comedy in one act, by Mrs. T. E. Smale. Petticoat Perfidy, a comedietta, in one act, by the late Sir Charles M. Young, and The Wild Boar, a comedietta in one act, translated from the French of Alexandre Bisson, by Benjamin F. Roeder.

AUGUSTUS PITOU'S stock company "laid off" last week.

ON Saturday next A Texas Steer will close at Philadelphia, and Field's Minstrels will finish at Dubuque, Ia. The Ensign will close at Brooklyn on the 30th inst. On May 7 Madame Modjeska will close in Pittsburg, Dr. Bill in Brooklyn, Margaret Mather in Harlem, Superba in Chicago, and Stuart Robson in Buffalo. The City Directory will be put away for the Summer on May 14.

A CABLE from London announces that Brandon Thomas and Weedon Grossmith have been engaged by John N. Russell's agent to head a comedy company here next season. Mr. Russell, it is said, is desirous to spread his pinions and rise above profitable but silly variety farce.

THE rumor that W. J. Scanlan is dying has no foundation. His mental condition is incurable, but the Bloomingdale doctors assert that he is in excellent physical health.

ADA DARE will leave the 8 Bells company and join Zig Zag, which plays in Brooklyn on May 16.

THE Theatrical Mechanical Benevolent Association netted more than $1,200 by its benefit at the Academy on Sunday night.

THE Parkersburg, W. Va., Elks gave a dinner, last week, to the Grand Exalted Ruler, Edwin B. Hay, of Washington, D. C. The master of ceremonies was G. B. Gibbens, the newly elected Exalted Ruler of the Parkersburg Lodge.

BARTHOLOMEW'S EQUINE PARADOX will open in Atlantic City on June 15, and will appear there continuously until Sept. 1. A house with a seating capacity of 1,800 is being erected for the show.

THE Casino, the Garden, Proctor's, the Lyceum, Daly's, and Palmer's Theatres were closed on Good Friday, and as a result many of the members of those companies took advantage of the night off to visit other theatres. Harrigan's seemed to be their favorite house, and they hugely enjoyed The Last of the Hogans. In the boxes were J. H. Ryley and his wife, Madeleine Lucette, Fred W. Sidney and his wife, Vida Croly, and E. J. Ratcliffe.

MABEL KNOWLES, reported dead some time ago, is living and playing in Julia Marlowe's company. Miss Knowles called at the MIRROR office, last Friday, to give additional strength to her contradiction of the mortuary rumor.

OLDEN AND PRATT'S enterprise—announced as "in the line of encouraging and promoting native talent"—the production of original work at the Madison Square Theatre, will have for its first bill to-morrow (Wednesday) the three farces, That Cowboy, by Mary Adelaide Keeler, The Charms of Music, by Alexander H. Laidlaw, and A Modest Model, by Ada Carpenter. The company includes Grace Huntington, Claud H. Brooke, Robert Edeson, and Henry J. Bagge. A new one-act play, If Woman Had Her Rights, by Ken Romaine, will be produced at the author's matinee, at the Madison Square Theatre, on April 26.

## MATTERS OF FACT.

W. F. Blande, who was formerly the business manager of Abbott and Teal's enterprises, has been successful in the management of the Auditorium at Kansas City, Mo. He is now booking attractions for the season of 1892-93, but will consider no correspondence, save that from first-class companies.

Francis Neilson, who successfully played in The Cadi during its entire season, is at liberty for the Summer.

Seth M. Crane, who made a hit as Count Verdigris in The Lion Tamer, will be at liberty after May 7.

Frank Monroe, who is at present playing Frank Crawford in Annie Ward Tiffany's Step-Daughter company, made his first appearance on the stage twelve years ago. Since then he has acted with many prominent companies.

Managers or stars desiring plays written according to their suggestion, may address "Vim," care this office.

Agnes Burroughs is at liberty, owing to the closing of Mme. Janauschek's season.

Richardson Cotton is at liberty for season 1892-93 for leads or heavies.

Edmund Lawrence has added materially to his reputation this season, by his work with Julia Marlowe. Mr. Lawrence is an experienced stage manager, and is at liberty for next season.

Attractions are now being booked for Watson's Parlor Opera House, at Vinton, Iowa, for next season. First-class combinations only are wanted.

Fannie Denham Rouse has received warm commendation from the press for her excellent work as Abigail Prue in The County Fair road company.

E. E. Donnelly, of Bloomington, Ill., has for sale ten sets of sixteen-foot scenery, and some special pieces.

On May 7 G. Herbert Leonard ends his season with Daniel Frohman's Charity Ball company. As the Wall Street broker, Dick Van Buren, Mr. Leonard was most successful.

Joseph B. Glover, Jr., the new lessee and manager of the Joplin Club Theatre, Joplin, Mo., is at present making his bookings for next season.

Samuel Edwards, who has been with Charles Frohman's All the Comforts of Home company for two seasons, will be at liberty after May 26.

John J. Lindley, who was formerly connected with the Bijou Opera House, at Minneapolis, is desirous to go in advance of a good company next season.

Maida Craigen is at liberty, owing to the closing of Joseph Haworth's season last Saturday night.

Nitch and McCann, Irish comedians and knockabout artists, have just arrived from London, and are desirous of securing an engagement at a Summer resort.

THE NEW YORK
# DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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*The Dramatic Mirror is sold in London at Low's Exchange, 67 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.*

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*The Editor cannot undertake to return unsolicited manuscript.*

*Entered at the New York Post Office as Second Class Matter.*

NEW YORK, - - - APRIL 23, 1892

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

PROCTOR'S—Across the Potomac, 8 P. M.
PEOPLE'S—A Parlor Match, 8 P. M.
PALMER'S—Col. Carter of Cartersville, 8:15 P. M.
STAR THEATRE—The American Minister, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is the great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

## *IT IS A LAW.*

THE Sells bill has become law. The Governor signed it on Saturday morning, and it will go into effect on the first of September next.

The battle, which has been waging with few interruptions for three months, is thus crowned with victory on the side of the right, and the children of the stage are liberated from the bondage of the unjust law that oppressed them for a dozen years.

The enactment of the Sells bill marks another step in advance for the profession. It not only removes an obnoxious and arbitrary restraint upon their liberty, but it shows what important work can be accomplished for the general good of the guild when energy, perseverance and tact are properly applied.

We shall be glad if this successful experience teaches that class of professionals among whom masterly inactivity is a constitutional failing, to pluck up spirit and courage and to rally to the standard of such wise measures as may be proposed and undertaken for the improvement of existing conditions that demand reform.

## *EASTER AWAKENING.*

LAST night New York managers shook off their Lenten lethargy and, to make up for it, dazzled the town with an unusual display of novelties, which are described elsewhere in our page of criticisms.

Our managers had no need to wear sackcloth and ashes this year—the period of fast and penance was sufficiently gloomed by the circus, PATTI, the opera, and the worst business of a bad season.

But hope springs eternal in the human breast, and the managerial breast is no exception to the rule. Wherefore, a batch of interesting new productions appear simultaneously on the local boards; brisk competition begins for the cash that the public ought to lavish on the theatres during the final weeks of the regular season, and the garden of the drama becomes suddenly as brilliant as the millinery garden of the fashionable promenade and the blooming parterres of the parks.

## *UNPARALLELED.*

EXPECTATION was surfeited some time ago by the advance receipts of the Actors' Fund Fair; then wonderment supervened; now the only question that the amazed observer can ask is, Where is it going to stop?

The managers' committee and the women's committees have worked like trojans and trojanesses for the cause. And this big community, which has never failed to show that it has a warm place in its heart for the actor, is giving of its cash and of its substance with a liberality unparalleled in the history of public fairs.

The profession, which has responded to so many calls upon its bounty, can well be proud of the generous response to this, its first request for assistance from the general public to endow its own splendid charitable institution.

## *THE CURTAIN-RAISER'S ABUSE.*

IT is a pity that the return to popularity of the curtain-raiser is likely to be short-lived. But it will not last another season if the quality of the little pieces used in this way is not improved. At present, the standard is about as low as it well can be.

The curtain-raiser, like the short story, must possess certain distinctive merits, and must conform to certain definite requirements, in order to be acceptable.

From the nature of its specific function, and from its necessary brevity, it ought to be episodic, artistically suggestive, and not overburdened with elaborate details of character-drawing. Light sentiment—with a touch of humor and a dash of pathos—should permeate it and should be its distinguishing feature. Delicacy and deftness are more desirable in its treatment than emotional intensity and structural strength.

In brief, the curtain-raiser should resemble, in more ways than one, the *vers de société*. As Mr. LOCKER says of the ideal writer of that species of verse, so may it be said of the ideal writer of the curtain-raiser: "He must not only be more or less of a poet, but he must also be a man of the world in the most liberal sense of the expression; he must have mixed throughout his life with the most refined and cultured members of his species, not merely as an idle by-stander, but as a busy actor in the throng."

It will be conceded that there are not many men that have written one-act plays lately that meet these conditions. And it will be conceded, quite as readily, that their products are no better than we would naturally expect in the circumstances.

Unless, therefore, the quality improves, the curtain-raiser will soon go out of fashion again—a contingency to be deplored, since its use opens an excellent avenue for developing dramatic writers and establishing their abilities.

## PERSONAL.

HENDERSON.—It is reported from the West that Grace Henderson, the handsome woman with the deep voice, has signed with Charles Frohman for next season. It was as a member of Daniel Frohman's company that Miss Henderson made her successes in The Wife and The Charity Ball. For a year her baby has been engrossing her attention.

DAVENPORT.—E. L. Davenport's annual benefit at the Boston Museum came off last Saturday night.

THOMAS.—The play that Augustus Thomas has contracted to write for Charles Frohman is to be finished by October.

KNOX.—Villa Knox, the pretty singer of the Casino who looks so much like Lillian Russell, is ill.

JOHNSON.—Barry Johnson has signed for leading business with the MacLean-Prescott company next season.

KNOTT.—Roselle Knott has been highly commended for her effective and graceful acting as Diane in Paul Kauvar by the entire Southern press.

BOOTH.—Agnes Booth-Schoefiel, who has been seriously ill in Boston with diphtheretic sore throat, has returned to town and, although not so strong as she was before her illness, is able to be about. She was in a box at the Broadway on Wednesday night and was much amused by Francis Wilson's performance.

STANCLIFF.—Edwin Stancliff, who was connected for several years with the stage department of the Madison Square Theatre, has invented and patented a scenery holder. Mr. Stancliff claims that its advantages are that it does not require the use of screws, which wear out the stage and require it to be refloored at a large expense every few years; and it saves carpets and allows the scenery to be turned about with slight effort.

MORTON.—It will be sad news to his many friends to know that William H. Morton, the manager of Hermann's Theatre, who has been ailing all Winter, is seriously ill. A year ago he had the grip, and he believes that he has never since been a well man.

STRAKOSCH.—Harriet Avery Strakosch is encored nightly for her singing in A Trip to Chinatown.

DAVENPORT.—Fanny Davenport will sail for Europe on June 23. She will be accompanied by her husband, Melbourne McDowell.

PALLISER.—Esther Palliser, whose success in America in The Gondoliers two seasons ago was pronounced, has been engaged as prima donna of the Carl Rosa Opera company.

HARRIS.—Victor Harris, who has been accompanist this season for Emma Eames, Lassalle, Marie Tempest, and other noted singers, will sail for London on May 4 to fill engagements there.

IVES.—Alice C. Ives has been commissioned to write a comedy for a company that intends to produce it in this city next Fall. Miss Ives expects to see several of her plays that have already been produced acted again in the Fall.

DUMONT.—A. Dumont, the popular and well-known Hartford correspondent of THE MIRROR, paid a visit to New York last week. Mr. Dumont is one of THE MIRROR's old est correspondents, and is a shining example of what a model correspondent should be.

MARBURY.—Elisabeth Marbury sailed for Europe on Saturday. Many of her friends were on the dock to bid her *bon voyage*, and flowers were numerous. Miss Marbury goes abroad to consult with Sardou, Bisson and Carré, Haddon Chambers, Jerome K. Jerome and the other foreign dramatists she represents in this country. She will return about the middle of August. Meanwhile she will be in constant communication, by cable and letter, with her assistant, Edgar C. DeWolfe, who remains at the New York office.

CARLETON.—Henry Guy Carleton has been presented with a cigarette-holder by the members of the Boston Museum company. He is an inveterate cigarettist.

NORMAN.—Beatrice Norman, the talented daughter of Annie Mack-Berlein, who has made her mark on the stage, is at liberty. Miss Norman is young and versatile. She has a contralto voice of sympathetic quality, remarkable range and exceptional power. She plays leading business in drama or musical comedy.

HASWIN.—Carl A. Haswin writes that he has secured from T. Henry French the exclusive rights to The Silver King for the United States and Canada next season, and that he will put on the famous melodrama next Autumn in an elaborate style, playing the title-role himself. If Mr. Haswin has the exclusive rights to American territory, how is it that Wilson Barrett announces The Silver King in his repertoire for his American tour next season?

BELL.—Marie Bell, the prima donna soprano, has made a decided hit in Chicago.

CAYVAN.—Georgia Cayvan has recovered from the illness due to overwork and is again in the cast of Merry Gotham.

PATTI.—Mlle. Patti, after a successful engagement at Koster and Bial's, packed away her gorgeous raiment and her chansonettes, and sailed for France last Saturday.

KINSBERGER.—Sol. J. Kinsberger, musical director of The Little Tycoon company, will leave that organization at the close of the regular season, and will sail for Europe on May 6.

SCANLAN.—Sadie Scanlan, a really clever actress, will have next season what she needed, viz., good management. Miss Scanlan has signed a contract with Sidney R. Ellis, who will personally conduct her tour next season. She will be seen in a new Irish comedy, by Charles T. Vincent, called Nora Machree; it will be put on in a fine style, and a first-rate company will support her. Miss Scanlan will appear only in the high-priced theatres. Under Mr. Ellis' management this attractive and talented star cannot fail to win popularity and permanent success.

HOWARD.—Blanche Doris Howard, who has played Justine in Only a Farmer's Daughter this season, has signed for next season with the Ida Van Courtland company to play leading juvenile business.

EUSTACE.—Jennie Eustace will play the leading part, Mildred Page, in Mr. Palmer's stock company when it goes on tour with Alabama. Miss Eustace has played the part this season with the traveling company. Her success in it resulted in the engagement for the main organization.

WILLARD.—The report that E. S. Willard will not return to this country next season is false. He has had a highly successful tour, and he will come back again under A. M. Palmer's management. Next season he will play only in three cities—Boston, Chicago and New York.

THOMPSON.—Captain Alfred Thompson will deliver two lectures before Mr. Sargent's dramatic school in the rehearsal hall at the Lyceum Theatre. The first, which will be given this (Tuesday) afternoon, will have for its subject "The Ethics of Dramatic Culture." Next Tuesday afternoon Captain Thompson will address the students on "Art as Applied to Stage Productions."

CONNELLY.—Ed. J. Connelly will play the irascible General Stanhope in Incog next season.

## NINA BERTINI.

On the first page of THE MIRROR this week appears the portrait of Nina Bertini, who will make her appearance in the leading soprano role of the comic opera, King Kalico, which is to be produced at the Broadway Theatre in June.

Miss Bertini has already had much experience on the stage, both in grand and in comic opera. She studied in Italy with Maestro Francisco Lamperti, Mme. Teresa Brambilla and others eminent as instructors. Miss Bertini made her debut in Italy in La Sonnambula, appearing as Amina with pronounced success, and she subsequently sang in concert and opera in London, and in the English provinces.

In this country she sang with the Emma Abbott and with the Metropolitan Grand English Opera companies. In San Francisco, last Winter, she sang the role of Santuzza in Cavalleria on its first representation in that city, and also appeared as Leonora in Trovatore, as Martha and in other leading characters. Miss Bertini made a decided hit as a vocalist at the Thomas, Seidl and Gilmore concerts in New York, and has uniformly given evidence of her powers.

In person Miss Bertini is rather petite, with prepossessing and mobile features, and marked grace of movement. Her voice is a full, clear and brilliant soprano, reaching from *b* flat below the staff to high *c*, and is extremely flexible.

## LETTERS TO THE EDITOR.

BY ALL MEANS, A WOMAN'S AUXILIARY.

NEW YORK, April 21, 1892.

*To the Editor of the Dramatic Mirror:*

SIR,—I read Miss Jennie Yeamans' letter in one of the daily papers, last Sunday, and I think she advances a worthy subject for consideration.

The women of the profession are now working with a purpose most commendable for the interest of the Actors' Fund, and lending materially a helping hand to the noble, thoughtful men who have started and sustained it.

Now, when this enterprise is carried successfully through (as there is no doubt it will be), cannot the Actors' Fund have another branch to be known as the Women's Relief Fund, for the sole purpose of aiding the indigent and less fortunate sisters of the profession, and, as Miss Yeamans suggested, to allow them a small amount weekly for the bare necessities of life, thus throwing a protective arm around the young girls who come into the profession with honest motives?

All sums allowed must be repaid to the Fund when employment has been secured, and circumstances will permit. Would they do it? Yes. Place any person upon his or her honor, and they seldom abuse the trust.

This would be charity in its noblest, broadest sense—helping others to help themselves, at the same time maintaining their self-respect and manhood.

Won't the women of the profession think this over—especially the active ones who are now spiritedly working to make the Actors' Fund Fair a success. This would but add another triumph to the good work of the Actors' Fund. MARIE HILTONNE.

FRANK ABBOTT EXPLAINS.

POUGHKEEPSIE, April 21, 1892.

*To the Editor of the Dramatic Mirror:*

SIR,—As Alfred Kelcy has seen fit to misrepresent and ridicule me before the curtain of the Park Theatre, I would like to set myself right by mentioning a few facts, if you will kindly grant me a little of your valuable space.

Kelcy owes me nearly $150, which he evidently does not mean to pay me if he can help it. This will be tested shortly. He has used me very meanly, and deceived and taken advantage of me so much that I am disgusted and satiated with him and his silly play (?).

I joined him in New York Monday on his telegraphing me that he would give me some money on my arrival in New York. He did not keep his word. I was put off on one pretense or another till Tuesday, when I sent Kelcy a message informing him that if I did not receive some money at a certain hour on that day, I would leave. My letter was ignored, and I left.

I could not see the advantage of playing a ridiculous part in a puerile play for nothing. I have other offers which make it unnecessary for me to do so.

My leaving without the customary notice may seem unprofessional, but I feel that I am not altogether to blame.

I have helped Kelcy through some pretty tough spots in this, his first season as a star, accepting tales of "heavy expenses," "poverty," etc., in lieu of salary.

Trusting that you will give the above a place in the profession's champion, my favorite MIRROR, I am yours, very sincerely. FRANK ABBOTT.

THE ABUSE OF CANCELING DATES.

DODGE CITY, Kans., April 4, 1892.

*To the Editor of the Dramatic Mirror:*

SIR,—I wish to call your attention to an abuse becoming too common by which we country managers are made to suffer not only financially, but in losing the confidence of our patrons as well. I refer to managers canceling dates after they have been advertised in a town for two weeks or more.

To illustrate: I had a contract with the Orson Clifford Avenged company for April 2. Just one week before that date I received a card saying: "Cancel the Avenged company on account of sickness of star; am sorry but it cannot be helped." If this had been a fact it would have been all right, but the company merely changed their route playing in Oklahoma City, O. T., the date they should have played here.

Pardon me for thus trespassing upon your valuable space, but I know that THE MIRROR is always on the side of justice. Yours truly, W. H. PEARCE.
Manager Kelly's Opera House.

HE HAS EXPLAINED TO MR. SELDEN.

NEW YORK, April 23, 1892.

*To the Editor of the Dramatic Mirror:*

SIR,—Concerning the article in your last issue, under the head of "A Singular Proceeding," will say, I have made a statement to Mr. Selden that, in my opinion, exonerates me from any blame. Will rely upon his sense of fair play to verify the same.
Respectfully, BRISTOW ALDRIDGE.

## THE USHER.

The mystery of ex-dramatic critic C. H. Meltzer's disappearance from New York journalistic life is solved. The Berlin cables to the *Herald* are signed "Meltzer," in capitals.

He was a conscientious dramatic reviewer, and although his opinions were often open to dispute, their honesty was beyond question.

His unceremonious exile, after serving the *Herald* faithfully for several seasons, is regrettable.

But Mr. James Gordon Bennett's ways are like the ways of Providence—in one respect, at all events. They pass understanding.

There is a rumor abroad that the authors of the nine plays rejected in the *Herald* contest that are to be given at three Madison Square Theatre matinees are to pay for the privilege of getting their pieces tried.

Elwyn Barron, dramatic editor of the Chicago *Inter-Ocean*, who gave a veneer of sincerity to the Western branch of the late "opposition" to the Actors' Fund Fair, has recanted.

It is never too late to mend.

Mr. Barron says in his paper: "In the last three or four weeks the aspect of the enterprise has undergone a conspicuous change—a change that to a great extent, if not entirely, removes the former grounds of opposition."

Mr. Barron's remarks are conveniently ambiguous. Pray what change has "the aspect of the enterprise undergone?" None, so far as I am able to see, except that its success is now assured beyond the rosiest dreams of its projectors.

Mr. Barron's opposition was based on the fact that actresses were to sell goods at the booths. Well, that is precisely what the actresses *are* going to do. If Mr. Barron really had any grounds of opposition on this score they still exist.

The truth is, I suppose, that Mr. Barron now sees the utter absurdity of the position in which he allowed himself to be placed, and he is desirous to come over to the right side.

I welcome him back to the fold, in spite of his lame excuse. It is a pity that these eleventh hour converts did not see the error of their ways in the early days of the Fair project when it needed the nourishing that it can well be independent of to-day.

However, the Fair survived its enemies and it will be able to stand any number of fair-weather friends.

The Lotos Club will banquet Harry Furniss, the celebrated caricaturist of *Punch*, on Saturday night. Keppler, Gillam and other distinguished local comic artists will be on hand to do him honor. The Lotos, by the way, is on the crest of prosperity. The membership has doubled during the past year. Work on the new club house at Forty-sixth Street and Fifth Avenue will soon begin.

THE MIRROR'S suggestion to commemorate Janauschek's retirement from the stage by a grand farewell testimonial at the Metropolitan Opera House next September evidently meets with the approval of the profession and of the press.

Several of our leading managers assure me that they will make it their business to take the initiative and arrange the details as soon as the Actors' Fund Fair has subsided.

The press, I am pleased to observe, seconds the suggestion with emphasis. The Janauschek testimonial will undoubtedly be made as memorable as the parting of such an actress from the footlights deserves to be made.

An out-of-town manager calls attention to the "canceling" abuse, on account of which, I dare say, there is good ground for general complaint.

Canceling dates is nearly all done by a certain class of traveling managers. Responsible theatre managers rarely indulge in that luxury, inasmuch as it usually leads to a disastrous lawsuit. Arbitrary canceling without fair notice is practiced chiefly by traveling companies whose managers, being insolvent, are proof against legal redress.

I cannot see how it is possible to prevent this evil so long as responsible managers continue to do business with irresponsible managers. Contracts between such persons are binding nominally upon both, but actually they bind only the men of substance.

If, in course of time, the National Association of Theatre Managers is established, there may be a way to correct this abuse, together with other abuses equally obnoxious to men of commercial integrity.

It must not be thought that the profession is ungrateful to Assemblyman Stein, who labored unselfishly for the passage of his bill, which is now a law.

The children of the stage, their parents and their managers ought to unite in sending an expression of appreciation and gratitude to Mr. Stein for his good work. They owe it to themselves to make such an acknowledgment.

The success of such an important movement as that of securing remedial legislation for a class that had suffered for years from the workings of an unjust law is surely deserving of recognition.

Mrs. E. L. Fernandez has been prominent in connection with Christmas festivals and other things wherein her special charges, the stage children, are concerned. Will she not take this simple duty in hand and see that it is performed?

The 328th anniversary of Shakespeare's birth will be commorated in several ways.

The Shakespeare Society will hold its annual meeting at Columbia College.

There will be the usual anniversary exercises at the Forrest Home. A number of managers and actors from this city will attend them, going to Philadelphia Saturday morning by special car.

Matinees conflicting. The Players will celebrate the day on Friday by a reception to the ladies. There will be a crush.

In Baltimore T. W. Keene will commemorate the occasion by playing Richard III. for the 1,700th time, and giving appropriate souvenirs to his audience.

## JOHN MORTIMER SENTENCED.

On the evening of Dec. 3 last at Parkersburg, W. Va., John Mortimer, while being led down the stairs of the Academy of Music in that place by an official who saw that he was intoxicated, and who wished to prevent a disturbance, in some way discharged a revolver which he carried, and fatally shot a sixteen-year-old boy named Charlie Reynolds.

On the trial, the defense went upon the theory that Mortimer was irresponsible, and insane from morphine, which he claimed to have taken to relieve painters' colic. The jury brought in a verdict of "involuntary manslaughter," contrary to the rulings and charge of the court. Judge Jackson, who took the case into his own hands, and sentenced Mortimer to two years and six months' imprisonment, and fined him $200. The maximum sentence under such a verdict is one year and a fine of $250.

The case excited much local interest. In his younger days Mortimer was a member of one of the old Louisville stock companies, and an actor of promise. He was also a member of one of the Cincinnati stock companies at the National Theatre, and a stage associate of Thomas W. Keene and William E. Sheridan. At the beginning of the war all three of these actors enlisted at about the same time.

After the war Mortimer was on the stage at various times in good company, but he frequently dropped from view owing to his habits. He drifted to Parkersburg, and for years gained a living as a painter and paperhanger. He left Parkersburg about five years ago with William E. Sheridan, taking the stage again in that actor's company, but again fell from grace. He went on the road several times in advance of circuses, and at one time took out a pair of midgets, but failed.

When the Parkersburg Lodge of Elks was organized, Mortimer was elected Tiler, which position he held at the time of the tragedy. When arrested, his bondsmen were members of the order, and Grand Exalted Ruler E. B. Hay, of Washington, D. C., voluntarily acted as Mortimer's counsel during the trial. One of the sensational features of the trial was an attack made by State's Attorney Caldwell, prosecuting officer, upon his brother, F. C. Caldwell, a witness for the defense, for his connection with the Elks.

## AMERICAN DRAMATISTS' CLUB.

There have been many attempts to organize a club of dramatists in this country. They were all more or less a failure, until the American Dramatists' Club was formed a few months ago.

More than a year ago an effort was made to form a combination of dramatists in order to fix a minimum price for plays and to arrange a system for collecting royalties. The effort was abandoned.

The American Dramatists' Club was started at a dinner given by Bronson Howard to Charles Gaylor. This was on the 15th of last December. The dinner was at the Lotos Club. It was informal and enjoyable. Thirty-five dramatists were present.

Toward the close of the dinner it was suggested that those present meet again, and Charles Barnard volunteered to arrange for a dinner for which each man would pay for himself.

The second dinner took place on Jan. 16 at the Columbia restaurant, on Fourteenth Street. Twenty-two were present. It was on this occasion that the American Dramatists' Club was formally organized with Bronson Howard as president and Charles Barnard as secretary.

The next dinner was given at the Lotos Club in the latter part of March, and definite rules concerning membership were made.

The Club met again last Tuesday at the Lotos, and the members did not disperse until a late, or rather an early hour. There were no regular speeches, but there were many that were spontaneous, and there was considerable "shop-talk."

The Club has no constitution, entrance fees, dues, salaried officers, or club-house. Any man that has written a play or libretto or composed the music of an opera that has been produced first in a reputable theatre in the United States, and any American dramatist, librettist, or composer whose work has been produced in a reputable theatre in any country, is eligible to membership.

"The object of the Club," said Charles Barnard, its secretary, to a MIRROR reporter, "is simply to give dramatists an opportunity to meet occasionally and to promote good-fellowship. A very general interest has been shown, and there is no doubt that at last a permanent institution has been established."

The club has forty-six members. Among them are Sigmund B. Alexander, Joseph Arthur, David Belasco, Walter C. Bellows, Maurice Barrymore, Charles Barnard, Albert Ellery Berg, Charles Chamberlain, Robert Fraser, Franklin Fyles, Chandos Fulton, Clyde Fitch, Charles Foster, J. Cheever Goodwin, Clay M. Greene, Archibald Clavering Gunter, John Habberton, James A. Herne, Bronson Howard, M. C. Hudson, Edward Harrigan, J. W. Keller, E. E. Kidder, Albert Edmund Lancaster, George Parsons Lathrop, Robert Morris, Richard Mansfield, Augustus Pitou, Harry Paulton, E. A. Paulton, Paul M. Potter, Anson Pond, Benjamin F. Roeder, Lew Rosen, Lorrimer Stoddard, T. R. Sullivan, Alfred Thompson, Ben Teal, B. B. Vallentine, Herbert Hall Winslow, W. R. Wilson, John G. Wilson, and William Young.

## ANOTHER SUMMER COMPANY.

Edgar Strakosch is organizing a company to sing comic opera for fourteen weeks during the Summer. It will open at the Star in Buffalo for two weeks, and thence go to Milwaukee, where it will sing twelve weeks at Schlitz Park. Mr. Strakosch will have a repertoire, the Milwaukee contract calling for ten operas. He has already engaged Laura Millard and Minnie Pabst, sopranos; Rose Leighton, contralto; Harold C. Blake, Taglieri and Ulysses E. Bryer, tenors; Burton W. Collver, basso, and Charles A. Bigelow and W. H. Fitzgerald, comedians. John Long will direct an orchestra of twenty pieces, and a full chorus will be engaged.

## AN EMEUTE AT DULUTH.

The Duluth *Tribune* of April 12 contains a sensationally headed article about an assault by Lloyd Bingham upon Manager Wright, of Harry Lee's company, as the St. Paul and Duluth morning train was about to start on the morning of April 11.

From the article it appears that Bingham and his wife, who played under the name of Miss Bingham, reverted to Mr. Lee when he bought out McKee Rankin's enterprise, their special utility being apparent in A Runaway Wife. Bingham informed a reporter after the assault that Wright, acting for Lee, had told him and his wife that the company was disbanded, and wished them to receipt in full for their salaries upon payment of $40. This Bingham concluded to do; but upon learning later that the company had not been disbanded, but had gone on to Kansas City, and claiming that it was a subterfuge to get rid of himself and wife, he proceeded to the station, demanded full payment of salaries, and, failing to get satisfaction otherwise, assaulted Wright.

A friend of Mr. Lee, talking to a reporter, said, on the other hand, that Mr. Lee was compelled to take Bingham into the company in order to get his wife, who had been recommended by McKee Rankin as a woman of promise; that Bingham used his position to make unreasonable demands for increase of salaries at critical times, etc., and that he was compelled to get rid of the couple for this reason.

From Kansas City, Manager Wright writes with some particularity to THE MIRROR about the affair. He denies an Associated press account of the assault and its causes. "Last Monday morning," he says, "as I was leaving Duluth, I was made the victim of a brutal assault in a passenger carriage of the St. Paul and Duluth Railroad." He characterizes Bingham and his wife somewhat severely as to antecedents and present ability; says he was compelled to engage them "in a moment of necessity"; that he discharged them "for conduct unbecoming to a gentleman and lady, and grossly unprofessional, to say the least"; and that he paid them all their due, for which he holds receipt. Mr. Wright continues:

"I am not a pugilist. The night previous to this occurrence I had fainted in the corridors of my hotel, and at the moment the scoundrel fell upon me was scarcely able to walk. With the utmost effort I managed to shield myself from his blows, and the only injuries I sustained were from the ruffian's teeth."

Mrs. Wright defended her husband, or, as is claimed, was bitten by Bingham on the hand. Mr. Wright says that if he had not departed as he did he would have "had the fellow arrested and punished for charges I was prepared to push and prove against him—viz., larceny, assault and mayhem."

Mr. Wright reiterates the charges that the Binghams annoyed him continually about their salaries, anticipating them and unreasonably asking for increase. As to this promptness in demanding their salaries, Mr. Bingham told a reporter that, acting on information contained in a private letter from Henry Irving, of London, to the effect that Mr. Lee was not responsible, "we were very prompt about demanding our salary when it was due."

Mr. Wright's letter closes: "It is one of the amenities of the theatrical profession that a gentleman is obliged at times to come into contact with rogues and loafers, and to have his name dragged into contact with those whose press notices are usually found in the police columns. But this experience will serve as a warning to me in the future to avoid those who have sprung from the ranks of piracy and either employ ladies and gentlemen or retire from the business altogether."

## THE CLERGY ADVISED IT.

Benjamin Baker, for Lewis Morrison's Faust company, writes that in Wilkesbarre, Pa., for two nights last week that attraction played to $1,375.83—the largest sum for a Holy Week engagement in the history of the city. "The Catholic clergy of the city," says Mr. Baker, "advised their parishioners to visit our production, as it was a better sermon than could be preached to them at their churches."

## GOSSIP OF THE TOWN.

CATHERINE GERALD, Mathilde Cottrelly, Mattie Earle, Frank Holland, and Mark Lynch have been engaged for the Tin Napoleon company.

THE Thalia Theatre has been leased to Levy and Heine, a Chicago firm. Jewish plays will be given there.

NEIL FLORENCE, manager of The Patrol company, has married Etelka Wardell.

AFTER Patti has closed her tour, in three weeks' time, John B. Schoeffel will return to Boston to look after the Tremont Theatre during the Summer.

DELLA PRINGLE is reported to be successful as Mary Dunning in My Country, a sensational play written by J. G. Pringle, who will remodel it for next season.

THE tour of Lewis Morrison will close at the Empire, Philadelphia, on May 2.

E. J. HENLEY and Aubrey Boucicault will be joint stars next season.

MRS. M'KEE RANKIN has been engaged to direct rehearsals of The Golden Giant in Philadelphia.

JOSEPH OTT has been re-engaged for The Dazzler company.

HOMER EMENS is painting the scenery and Dazian is designing the costumes for Harry B. Smith and Julian Edwards' comic opera, Jupiter.

IMMEDIATELY after the close of its engagement in this vicinity, The Lost Paradise company will go to California.

WHO will be the leading men of Palmer's, Daly's, and Pitou's companies next season?

THE Savannah Lodge of Elks have given a social session to Frank Girard, past grand exalted ruler, and to the members of Dockstader's Minstrels.

"HAVE YOU Been There?" is the title of Milton Aborn's latest topical song.

CHARLES HANNAS and Wilson Barrett have completed Our Pleasant Sins, the play on which they have been at work for some time.

ON Saturday night, two hundred members of the Manhattan Athletic Club will see Francis Wilson in The Lion Tamer.

THOMAS J. HARNDON, the actor, is insane. He will be cared for in the Bloomingdale Asylum by the Actors' Fund.

HARRY SAINT MAUR'S latest story, "From Hell, Through Purgatory, to Paradise," has been accepted by publishers. As may be conceived, it deals with a burning question: "The gross injustice certain phases of divorce laws mete out to some wives." Another of Mr. Saint Maur's tales "The Railway Mystery," will appear next month. Mr. Saint Maur will take part in the matinees to be given at the Madison Square Theatre, under the management of Josh. Ogden, for the purpose of "appealing from the decision of the *Herald*" as to the recent prize play competition. He will also assist in Mr. Dallas' Bowery production of The House on the Marsh.

THE Dangers of a Great City, Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

THOMAS Q. SEABROOKE will produce The Isle of Champagne at Buffalo on May 16, preparatory to a seven weeks' run at the Chicago Grand Opera House, beginning a week later.

MRS. AGNES BOOTH-SOHLTFELD'S successful Masconomo House, at Manchester-by-the-Sea, Mass., will open for its fifteenth season on June 24. This hotel is one of the most select Summer resorts on the Atlantic coast. Its patrons are among the best people of New York and Boston, and its attractions are unsurpassed. J. J. Sullivan is the manager. His Boston address is 170 Tremont Street.

MABEL LEWIS, who has been in London for six years, has returned to this city to remain. She will be one of the bevy of charming women who will sell photographs and flowers at the children's performance of Pygmalion and Galatea at Palmer's Theatre on April 26, for the benefit of the Actors' Fund Fair.

BOSSIE THORNTON, a topical singer, who has made a success in Boston and other cities, will soon appear in New York at Tony Pastor's.

THE Detroit Lodge of Elks, No. 34, has elected: Exalted Ruler, John R. Sterling; Exalted Leading Knight, William H. Fitzgerald; Exalted Loyal Knight, Elias H. Sellers; Exalted Lecturing Knight, William Goodie; Secretary, W. P. Rand; Treasurer, Ralph Phelps, Jr.; Tiler, John T. Hoffman; I. G., Allan A. Armstrong; Chaplain, W. W. Pethedick; Esquire, John Grant; Organist, A. M. Parent; Trustees, Ed. F. Lee, Charles Wolfertz, and Thomas Swan.

MILTON NOBLES has decided to "lay off" during the Actors' Fund Fair week in order to see the sights and enjoy himself. He will play A Son of Thespis at the Lee Avenue Academy, Brooklyn, the week of May 9, and that will close his season of thirty-seven weeks. Mr. Nobles' next tour will begin at Chicago on Aug. 22.

BELLE GILBERT has been in Salt Lake City directing a performance of Esmeralda by amateurs. She played the title part.

THE WOMAN WHO, a four-act military drama, by Charles Townsend, will be produced shortly under the management of Taylor and Howard. Julia Fawn, Lillie May, Hilda Maitland, Ralph Thompson, C. F. Ward, George Lex, and George Thornton will be in the cast.

MILLIE PRICE DOW is beguiling the audiences at the Wonderland, Salt Lake City.

THE dressing rooms in several theatres in this city are by no means what they should be. We will not be invidious, but will suggest that each manager reflect on the question of whether or not he is meant.

LORD'S DYEING AND CLEANSING.—First-class work, moderate prices. Send your goods by express or otherwise. Fifteenth Street, near Broadway, or 668 Sixth Ave."

# PILING UP CASH

## YESTERDAY THE FAIR SUBSCRIPTIONS REACHED $54,000.

### Modjeska's Noble Gift—Large Returns From Many Sources—A Popular Price of Admission Adopted—Large Sales of Season Tickets—Goods Arriving by the Cartload—Everything To Date Regarding The Great Work.

*CALL.*

*Everyone that has made or is making anything for the Actors' Fund Fair, to be held for the week beginning on May 2, at the Madison Square Garden, will kindly send same, as soon as possible before April 20, to me, at the headquarters of the Women's Executive Committee, 29 West 28th Street. The sender will also kindly mark the package with the approximate price of the contents.*

**MRS. A. M. PALMER.**

*President Women's Executive Committee.*

Yesterday the cash subscriptions in hand and the contracts for advertising in the Fair souvenir amounted to $54,000.

That shows a gain of $10,500 over the aggregate a week ago.

It begins to look as though $75,000 would be reached before the Fair opens on May 2. In that event, the total realized will not fall far short of $150,000, in all probability.

Nothing like it was ever known.

The Fair Committee has wisely decided to make the price of admission fifty cents, afternoon and evening. In the afternoon twenty-five cents extra will be charged for those wishing reserved seats, and fifty cents extra will be charged for seats in the evening.

President Palmer is receiving cheques for season tickets from leading citizens. The receipts from this source (which are not included in the cash subscriptions noted above) already go into the thousands.

There was an important meeting of the Women's Executive Committee at Hardman Hall on Thursday afternoon. It was called at two o'clock, and it lasted until five. Mrs. A. M. Palmer was in the chair, and others on the platform were Mrs. John Chamberlain, Agnes Booth, Dr. Elizabeth Johnson, Ella Starr, Georgia Cayvan, Mrs. E. E. Kidder, Mrs. Rachel McAuley, Estelle Clayton, Isabel Evesson, and Mrs. Edwin F. Knowles.

The first question discussed was the price of admission. Mrs. McAuley favored $1 for the evening, fifty cents for the afternoon, and twenty-five cents for children at all hours. The text of her argument was that the world takes you at your own price, and that the Fair will be worth easily the price of admission charged.

"I was at first in favor of charging only fifty cents all the time," said Alice Fischer. "That was because I thought there would be tickets sold inside the building for other attractions; but since I have learned that the price of admission will cover everything, I am heartily in favor of Mrs. McAuley's proposal."

Mrs. Clarke, who has had experience in organizing the Kennel Club's shows at the Garden, was called upon to give her views as to the better price of admission. She said that at the Club's last show the price had been raised from fifty cents to one dollar, and more money had been taken at the doors than ever before.

Mrs. Kidder said: "The Fair will be magnificent enough to last several months, instead of which it will only last a week. So it is well worth a good price of admission, and I want to add my voice to Mrs. McAuley's and Miss Fischer's."

Bertha Welby, Estelle Clayton, and Georgia Cayvan were of the same opinion. The question was finally settled, by a standing vote, unanimously in favor of one dollar for the evening and fifty cents for the afternoon.

Mrs. Palmer then said: "I have promised to take the sense of this meeting as to the scheme of having a theatrical entertainment in the Fair."

Miss Clayton suggested that if such a course would bring in more money, it would be advisable; otherwise, not. After considerable discussion, during which it was proposed that children appear on a stage in the afternoon, the proposal was vetoed. It was decided, however, to have a monster punch and Judy show, and to inveigle the children with numerous grab bags. Mrs. Webb said that she would prepare one hundred packages for the bags, and others agreed to do the same. Marshall P. Wilder will preside over one of them.

The next question was important, and it took an hour to solve. It was: What style of dress shall the women at the booths wear?

"Of course," said Miss Cayvan, "we wish to look as sweet, as pretty, as womanly as we can."

"My idea," said Agnes Booth, "is to dress as soberly as possible—not necessarily, though, in black. I myself don't believe in fancy dress."

Miss Goldthwaite, Mrs. Kidder, Mrs. Fernandez, Dr. Elizabeth Johnson, and Mrs. Ettie Henderson gave their views, and it was finally decided that the dress appropriate would have sleeves, and it might be cut V-shape, or square.

It was then submitted by the chair that the women of the profession engaged in getting up the Fair should subscribe to the Actors' Fund. A method of doing this was to prepare badges to cost $2 apiece, to be sold to the women of the Fair. The purchase of this badge would entitle the owner to admission to the Fair and to membership in the Fund for one year.

A good deal of time was consumed in discussing whether it was right to expect many of the actresses—who might be out of engagement—to buy these badges. It was not thought that there would be many actresses who could not afford the badges and their attendant benefits; but, for the purpose of providing a fund for which any indigent actress might privately draw the necessary $2, Mrs. Palmer donated $50. Other donations for the reserve fund quickly followed, and the list soon footed up more than $700. These are the subscribers:

| | |
|---|---|
| Mrs. A. M. Palmer | $50 |
| Agnes Booth | 50 |
| Georgia Cayvan | 50 |
| Julia Arthur | 25 |
| Mrs. Ettie Henderson | 25 |
| Mrs. Wilson Stout | 25 |
| Mrs. Barney Williams | 25 |
| Mrs. John Chamberlain | 10 |
| Mrs. James H. Mead | 10 |
| Mrs. Edwin Knowles | 10 |
| Mrs. J. Levenberg | 10 |
| Marguerite St. John | 10 |
| Mrs. Sefton | 10 |
| Mrs. Fernandez | 10 |
| Mrs. Stepel | 10 |
| Mrs. E. T. Phillips | 10 |
| Mrs. Matt Morgan | 10 |
| Juliet Durand | 10 |
| Bertha Welby | 10 |
| Mrs. Lyman Fiske | 10 |
| Rosa Rand | 10 |
| Mrs. A. F. Warner | 10 |
| Mrs. Dr. Fleming | 10 |
| Mrs. Severn | 10 |
| Mrs. Schloss | 10 |
| Mrs. Dodge | 10 |
| Mrs. Evelyn Waldron | 10 |
| Josie Knight | 5 |
| Mrs. Beckler | 5 |
| Bijou Fernandez | 5 |
| Mrs. Alexander Brown | 5 |
| Mrs. Russell | 5 |
| Marie Glover | 5 |
| Mrs. A. K. Faxon | 5 |
| Isabelle Evesson | 5 |
| Mrs. J. H. Sheldon | 5 |
| Dr. Elizabeth Johnson | 5 |
| Mrs. Maniss | 5 |
| "Aunt" Louisa Eldridge | 5 |
| Mrs. Charles Barnard | 5 |
| Estelle Clayton | 5 |
| Helene Brooks Mestayer | 5 |
| Mrs. Martinez | 5 |

A letter was read from Clara Morris, in which she sent her best wishes for the Fair.

It was announced that Stern Brothers, of Twenty-third Street, would send men, without charge, to put up the booths.

Mrs. W. R. Hayden sent word that she was making something that would cost $200 for the Fair.

Ida Van Courtland's autograph quilt is progressing famously.

During the last hour of the meeting, Lester Gurney, assistant secretary of the Actors' Fund, arrived as an ambassador from the managers forming the Fair Committee. They desired that the women appoint a committee of five to convene with a similar committee of men. It was voted that the Women's Executive Committee be appointed that committee.

Too much praise cannot be bestowed on Mrs. E. E. Kidder, the Vice-President of the Women's Executive Committee. She has worked early and late, and she has raised over $3,000. It was she, too, that induced Tenney, the confectioner, to put up a big booth.

Estelle Clayton and Isabelle Evesson have given all their time and all their thoughts for several weeks to getting donations. Said Miss Clayton to a MIRROR reporter: "We have been whole days without getting a refusal. In two days we got $1,000. Altogether we have collected $7,000. We don't intend to stop until we have raised a round $10,000."

Mrs. James H. Meade has succeeded in interesting Brentano Brothers to such an extent in the Fair that they have donated an autograph album and have placed it in their Paris establishment for the purpose of securing autographs of the noted actors and singers of France.

Through the courtesy of Louis Meyer, the foreign correspondent of Brentano, and of Professor Fernand Strauss, a member of the Society of French Authors and Composers, Mrs. Meade has been placed in correspondence with the president of the abovenamed society, with Emile Zola, and with Le Société de Gens de Lettres, asking their official recognition, and with François Magnand, editor of *Figaro*, who has said in his journal many kind things about the Fair.

Mrs. Meade has also corresponded with Mrs. Lucy Hooper, wife of the American Vice-Consul in Paris, asking her to foster the interests of the Fair abroad. With her extensive acquaintance in the literary and art world of Paris, Mrs. Hooper will be able, no doubt, to secure many valuable autographs.

The Brentanos have also donated a collection of valuable books.

Phil. A. McDonald, the press agent and theatrical man, told a MIRROR reporter, who met him in the Astor House, that the souvenir programme would be a magnificent book, and a big source of revenue. Ten thousand dollars is the sum that Mr. McDonald thinks will be netted by the publication.

Milton Nobles has tendered his individual services to the Fair Committee to be utilized at their discretion.

Mrs. A. H. Sheldon, of Mrs. Kidder's Committee, has collected from the Bachelor Club $20, Dr. Williams $5, Marcus Moses $5, Charles Sutton $5, Sibyl Johnstone $10, Willard Newell $10, James Corbett $5, Mr. Harris $5, and subscriptions for various amounts from Gus. Levick, Alma Aiken, J. Melville and L. Rinaldo.

Dr. John Lochner, the Fund physician in Jersey City, has induced many of his friends among the women of Jersey City to contribute fancy work. These donations will be sent through Mrs. Ettie Henderson.

Lotta Crabtree has contributed a silver punch bowl, worth $1,200. It was made by the Gorham Company.

Lena Littig has written a long letter to the press in which she states convincingly why the Fair deserves patronage.

Mrs. Croly (Jennie June) is in charge of the Old Curiosity Shop. Anything antique should be sent to her.

Mrs. Henry Firth Wood is making jewel cases of glass and silk with painted flowers.

Mrs. Mapes, the daughter of Eleanor Kirke, is knitting wash rags by the dozen to be sold at one of the booths. So it can be seen that necessities as well as luxuries will be obtainable.

There will be an elaborate electric display under the auspices of the Edison Company. It will include a large electric fan and a mammoth moving kaleidoscope.

The scenic artists are busy painting the booths and historic structures. They will be completed and ready to be set up next Tuesday.

All the saleswomen at Ehrich's are making fancy articles for the Fair.

Mrs. Lester S. Gurney has secured a donation of a cabinet safe from the Marvin Company, valued at $300.

Helene Brooks Mestayer has received a cheque for $25 from Mr. Mitchell, of Forestville, Conn. She is working her native Nutmeg State for the Fair, and its people are responding encouragingly.

Sarony has sent, through Daniel Frohman, some large photographs of Edwin Booth, E. H. Sothern, Mrs. Kendal, Lillian Russell and others. Most of these have been autographed. They will be sold at the Fair.

Georgia Cayvan's collections are now a little less than $5,000. Since our last issue Miss Cayvan has received $100 from Peter McCourt, of Denver, and $100 from Charles L. Burton, of Salt Lake City. Colonel William E. Sinn and Walter L. Sinn have sent her $200—a happy termination of the recent discussion between the Colonel and THE MIRROR. Through Susie Kirwin, members of the Wilbur Opera company have forwarded $75. The Barnes of New York company, through Emma Field, have contributed $53. Lewis Morrison has sent $25. Arthur Gregory has given $5. Gilmore, the theatrical trunkmaker, has offered one of his finest trunks. Miss Cayvan has received the following letter:

> In reading about the ladies' meeting I was interested in the ladies' badges. We can't thank the ladies enough for the noble work they have done for the Fair, and it would not be a success without them—or any other charitable work—God bless them. Enclosed please find $20 for the noble ladies. My best wishes go with them. Yours truly,
>
> ANDREW BOYD.

Mr. Boyd had previously contributed $5 through Miss Cayvan.

A. R. Cooper, proprietor of the Galt House in Louisville, has written a kindly letter to the Women's Executive Committee, and has sent a generous contribution. Messrs. Buck and Sanger, proprietors of the Powers Hotel, at Rochester, have also forwarded a subscription.

Guido Marburg, a young actor, some time ago presented himself at the rooms of the Women's Executive Committee and offered his services, signifying his wish to do "anything to help." His proffer was gladly accepted and Mr. Marburg has worked faithfully ever since, making himself invaluable to the officers and Committee.

Theatregoers will be interested in the collection of pictures of old-time stage favorites that will be on exhibition. A rare photograph of Mrs. John Wood in the character of Prince Leander, taken in 1859, and displayed for many years in the lobby of Laura Keene's Theatre, has been presented by H. G. Crickmore. Mrs. Henrietta Chanfrau has sent a valuable contribution: portraits of Julia Dean-Hayne as Ju'ia in The Hunchback; Madame Celeste as The French Spy, and John R. Scott as Rolo. Mrs. Chantrau has also sent a valuable piece of antique lace.

Frank R. Stockton, Louise Chandler Moulton, Thomas Bailey Aldrich, Conan Doyle, Richard Watson Gilder, Jerome K. Jerome, John D. Champlin, Stephen Henry Thayer, H. C. Bunner, and Ella Wheeler Wilcox will contribute to *Fair Topics* during the week of the Fair. "Each name adds names to the list of contributors," said Rachel McAuley to a MIRROR reporter, "and I request that all who can possibly do so—even those to whom we have not applied personally—will send an article, no matter how short, as we wish the little paper to be a worthy memento."

Mrs. W. J. Florence has given a daguerreotype of her late husband, taken at the age of twenty.

Helen Barry will play A Night's Frolic for the Fair on April 27, at Palmer's Theatre. Another benefit will be given for the same object on Friday night, at Montclair, N. J. Laura Schirmer-Mapleson will appear. Mrs. E. C. Young is organizing an amateur performance for the Fair, to take place shortly, in Jersey City. Bernhardt's matinee for the Fair will be given on Thursday afternoon, at the Metropolitan.

The children's performance of Pygmalion and Galatea, at Palmer's Theatre, April 20, promises a generous result for the Actors' Fund Fair. Robert M. Eberle, of the Lyceum School of Acting, is directing rehearsals. The printing for the event has been furnished by Seer, and Richardson and Foos; Reagan does the bill-posting, and Haages the window billing. Sarony is photographing the children; Thorley and Fleishman furnish the flowers, all serving free. The management of the affair is in the hands of Mrs. Louise Dickson Berkeley, who, with all her assistants, is laboring energetically.

Mrs. Harrison Grey Fiske received the following letter last Saturday:

> ROCKFORD, Ill., April 21, 1892.
>
> *Dear Mrs. Fiske:*
>
> I enclose my cheque for five hundred dollars for the Fair. Sincerely, HELENA MODJESKA.

When the Fair subscription started Madame Modjeska was among the first contributors, sending a cheque for $500. Her entire gift, therefore, is $550.

In addition to his cash subscriptions, Doblin, the tailor, who is patronized by hundreds of well-known professionals, gives another evidence of his generosity in the following letter:

> 854 BROADWAY,
> NEW YORK, April 15, 1892.
>
> *To the Editor of the Dramatic Mirror:*
>
> SIR.—To aid the cause I shall be pleased to donate an order for a dress suit, to be made to measure, to be awarded to the most popular actor—that is to say, to the actor receiving the most votes at the Actors' Fund Fair. Yours very truly, DOBLIN.

We have transmitted Mr. Doblin's generous offer to Fair headquarters, and it is accepted, with thanks. As Mr. Doblin intends to make that dress suit his masterpiece, and as he has a reputation for faultless fits, the most popular actor—whoever he turns out to be—will have a valuable addition to his wardrobe next season.

Mrs. Jane English, the veteran actress, writes as follows:

> FORREST HOME,
> HOLMESBURG, Pa., April 14, 1892.
>
> *My Dear Mr. Fiske:*
>
> I am happy in having received from the Luberg Manufacturing Company a baby carriage for the Fair, which is a fac-simile of the one which they made and presented to little Miss Cleveland.
>
> Manager Zimmerman, with his usual thoughtfulness, has placed it on exhibition in the window of the Chestnut Street Opera House until time for forwarding it to New York, when the firm that so generously contributed it has volunteered to box and ship it gratuitously. Give honor where honor is due!
>
> We at the Home are preparing to send our mite in the form of a few fancy articles. I shall send for myself two pictures of Mr. Forrest, one taken in his eighteenth year, the other when about fifty. They will be mounted handsomely and sent to the Fair. I hope to have them ready by the 23d of this month.
>
> Mr. Forrest cannot respond to the call for help in this case, but our Home stands a living monument of his great benevolence.
>
> Please excuse my occupying so much of your time, but perhaps this may be my last interference with professional matters. Life has not been short with me; but then, of course, time must now be counted by hours—perhaps minutes.
>
> With the best and heartiest good wishes for the success of this gigantic Fair, I am,
>
> Very sincerely, JANE ENGLISH.

We are certain that we speak for every one connected with the profession when we say that no gifts received by the Fair will be appreciated more deeply than the gifts referred to by Mrs. English. It is good to know that the zeal for well-doing in the Actors' Fund's behalf has penetrated to the Forrest Home, and that its venerable inmates are taking an active part in the great work. We hope that they will all be able to pay the Fair a visit during the week of May 2. Perhaps Passenger Agent Samuel Carpenter will induce the Pennsylvania Railroad to place a special car at the disposal of our friends at the Home?

E. D. Carten, MIRROR correspondent at Decatur, Ill., has sent a gift to the Fair in the form of seventy-five interesting old play bills from various theatres in the United States. "I have had these bills twenty years," writes Mr. Carten, "and I would not have parted with them but for the thought that they might bring a good sum for the Fund from some collector." Many of these bills are rare and valuable.

Harry P. Gallagher, M. D., our correspondent at Baltimore, has sent, besides a cash subscription, a fine copy of "The Thespian Dictionary," a 12mo, containing twenty-two portraits engraved on copper plate. The first edition of this work was issued in London in 1802. A second, and amplified edition was published three years later. Dr. Gallagher's gift is a copy of the second edition.

THE MIRROR has received, through Willis Woodward and Company, from Paul Dresser, one hundred copies of his songs to be sold at the Fair. The selections include "I Can't Believe Thee Faithless," "Just to See Mother's Face Once Again," "Pardon Came Too Late," and "The Lone Grave."

Thomas J. Lawrence, who was a member of Marie Wainwright's company last season, writes from Jacksonville, Fla.: "Although away down in Florida, all Winter I have had THE MIRROR and read with interest all about the Fair. Wishing to contribute my mite I send, in THE MIRROR's care, express prepaid, four mounted 'gators. Please place them where they will do the most good." The stuffed saurians arrived yesterday.

Marie Jansen denies the report, recently printed, that she is opposed to the Actors' Fund Fair. Miss Jansen adds that she is heartily in sympathy with it.

The goods donated and on hand are estimated to be worth $25,000. Up to last night the sale of season tickets, at $5 apiece, had reached $4,000.

"I have never seen such harmony between the women and the men at work in getting up a fair as in the present instance," said H. C. Miner to a MIRROR reporter. "As the executive officer of the Fair, I have already arranged almost everything for the accommodation and safety of the exhibits and the people."

Acting upon a suggestion from the Fair Committee, THE MIRROR about two weeks ago sent to its correspondents throughout the country asking them to inquire of managers in their respective towns as to what progress they were making with the subscription books sent to them by the officials of the Fair.

From the replies received by THE MIRROR, it is apparent that there is a misunderstanding on the part of many managers as to what is expected of them. In some cases managers have responded to the question by saying that the dramatic companies asked by them to subscribe refused on the ground that individual subscriptions had already been made by their members. It should be understood by managers that they were not expected to solicit subscriptions from the companies appearing at their houses. Managers are expected to obtain subscriptions from those in their respective cities who are in sympathy with the purpose of the Fair, and especially from hotel-keepers and others who would no doubt gladly thus show their obligations to the profession and to this object of the profession.

There is quite as plainly an obligation of fraternity resting upon all managers of theatres to further the objects of the Actors' Fund Fair, and all managers should conscientiously and thoroughly work to discharge that obligation. It is safe to say that in every town that possesses a theatre can be found people who will with pleasure embrace an opportunity to contribute to this great object, and every manager should see that this opportunity is properly presented.

That is exactly the object for which the subscription books were sent out to managers.

Though the misunderstanding noted is quite general, THE MIRROR has received en-

couraging replies from places in which the intent of the subscription is understood. Among these places may be mentioned Knoxville, Tenn.; Utica, N. Y.; Bradford, Pa.; Chattanooga, Tenn.; Lansing, Mich.; Galveston, Tex.; Rockford, Ill.; Cincinnati, O.; Bethlehem, Pa.; Bridgeport, Conn.; Providence, R. I., Hornellsville, N. Y.; Paris, Ky.; Port Jervis, N. Y.; Bangor, Me.; Texarkana, Tex.; Eau Claire, Wis.

When the purpose of the subscription books is fully understood, as it now should be, it is probable that responses will be numerous and generous. The out-of-town managers, we scarcely think, are unmindful of a duty that their brethren here and the profession generally appreciate.

## CORRESPONDENTS CONTRIBUTE.

THE MIRROR'S out-of-town correspondents are raising a special Correspondents' Subscription for the Actors' Fund Fair.

Up to date 144 correspondents have forwarded their personal contributions to the good cause, while several—like Mr. Hyatt, of Topeka, and Mr. Sibson, of Utica—have taken up a collection among their friends, to add to the total.

We are proud of the substantial interest our correspondents are showing in this movement—but it is just like the MIRROR correspondents, who are noted for their coöperation in every measure supported by this journal and for their ready sympathy with the right side of every question that affects the welfare of the dramatic profession.

We regret that our space is too crowded to permit us to reproduce at least a few of the enthusiastic, kindly letters which the corespondents have sent us with their contributions to the Fair, because they demonstrate the cordial good-feeling that is entertained by this fine body of young men—which, by the way, to make a bull, includes several charming young women. However, the Fair Committee and the profession will accept our assurance for it.

Following is the list of subscribers up to last night.

| | |
|---|---|
| S F Culver, Meriden, Conn | $1 00 |
| Thomas C. Orndorff, Worcester, Mass. | 5 00 |
| L. Osgood, New Castle, Pa | 1 00 |
| Carl Collier, Kenton, O | 1 00 |
| D E. Morrell, Des Moines, Ia. | 1 00 |
| C. W. Edson, Toledo, O | 1 00 |
| D H. Sensening, Lancaster, Pa | 1 00 |
| John L. Carleton, St. John, N. B. | 1 00 |
| W. G. Neal, Richmond, Va | 5 00 |
| T. D. MacAvoy, Harrisburg, Pa. | 1 00 |
| Gray Goodwyn, Macon, Ga | 2 00 |
| L. Simmermacher, Chicago, O | 50 |
| Leo J. Marschuetz, Huntsville, Ala. | 1 00 |
| C. J. Hall, Charlotte, Mich. | 1 00 |
| Henry O'Brien, Auburn, N. Y | 1 00 |
| Jack D. Gibbs, Corsicana, Tex | 1 00 |
| George X. Gephart, Pueblo, Col. | 2 00 |
| J. M. Phillips, Vicksburg, Miss. | 2 50 |
| James McDonough, Cincinnati, O | 1 00 |
| E. C. J. Smith, Ogdensburg, N. Y. | 2 00 |
| M. M. Haas, Evansville, Ind. | 50 |
| J. Jay Shriver, Bellefontaine, O | 1 00 |
| L. Gretton, Uniontown, Pa. | 1 00 |
| J. B. Glover, Jr., Joplin, Mo. | 1 00 |
| Tiffin Gilmore, Chillicothe, O | 2 00 |
| Thomas F. Major, Jr., Pittston, Pa. | 1 00 |
| Charles Fabel, Meadville, Pa | 1 00 |
| Edward H. Tibbetts, Norwich, Conn. | 1 00 |
| L. Parkes George, Dowagiac, Mich | 1 35 |
| Oscar Forsell, Red Wing, Minn | 1 00 |
| R. W. Schertzinger, Mahanoy City, Pa. | 50 |
| Charles D Greaves, Hot Springs, Ark | 1 00 |
| A. G. Evrich, Jackson, Miss. | 1 00 |
| E. B. Braden, Helena, Mont. | 2 00 |
| E. W. Fitch, Parsons, Kans. | 1 00 |
| Floyd Hughes, Norfolk, Va. | 1 00 |
| Henry Wolf, Wabash, Ind. | 1 00 |
| Max Jacobs, Sedalia, Mo. | 1 00 |
| M. D. Hunton, Fort Smith, Ark. | 1 00 |
| H. Ellsworth Feicht, Dayton, O. | 5 00 |
| Belfast, Me., correspondent | 1 00 |
| James H. Baker, Oil City, Pa | 50 |
| Charles W. Hoffman, Hagerstown, Md. | 5 00 |
| E. J. Franey, Chippewa Falls, Wis. | 1 00 |
| O. J. Mitchell, Portland, Ore. | 1 00 |
| W. E. Willmore, Marion, Ind. | 2 00 |
| Frank C. Rumery, Fitchburg, Mass. | 1 00 |
| A. J. Embree, Belton, Tex. | 1 00 |
| Lem D. Goodwin, Manchester, N. H. | 7 00 |
| J. Percy Nields, Shamokin, Pa. | 2 00 |
| Willard R. Bates, Owensboro, Ky. | 2 00 |
| R. J. Otto, Bloomington, Ill. | 3 00 |
| E. S. Douglas, St. Joseph, Mo. | 3 00 |
| J. P. Fitzsimmons, Holyoke, Mass. | 1 00 |
| N. R. Kennedy, Hillsboro, Tex. | 50 |
| James G. Cantrell, Nashville, Tenn. | 10 00 |
| Jacob Washer, Ft. Worth, Tex. | 5 00 |
| C. J. Meredith, Bowling Green, Ky. | 1 00 |
| Archie A. Smith, Fresno, Cal. | 1 00 |
| Ben. Bear, Decorah, Ia. | 1 00 |
| Hugh Popper, Greenville, Tex. | 2 00 |
| W. D. Douglas, Sacramento, Cal. | 1 00 |
| George L. Eddy, Racine, Wis. | 2 00 |
| C. B. Eddy, Columbia, Tenn. | 1 00 |
| W. Prager, Fort Scott, Kas. | 2 50 |
| John A. Schick, Bethlehem, Pa. | 1 00 |
| George W. Raynes, Jr., Lowell, Mass. | 1 00 |
| J. D. Bentley, Oswego, N. Y. | 1 00 |
| T. R. Hyatt, Topeka, Kas. | 1 80 |
| Charles D Clarke, Louisville, Ky. | 2 00 |
| C. K. Rhode, Galveston, Tex. | 2 00 |
| Irvin N. Wells, Savannah, Ga. | 10 00 |
| Irving E. Schloss, Memphis, Tenn. | 1 00 |
| A. Dumont, Hartford, Conn. | 1 00 |
| W. H. Pierce, Dodge City, Kas. | 1 00 |
| John Kirschner, Amsterdam, N. Y. | 2 00 |
| S. Price Elias, Charlotte, N. C. | 1 00 |
| John R. Rodearmel, Lebanon, Pa. | 1 00 |
| Ben. J. Scheuster, Selma, Ala. | 2 00 |
| J. W. Lyder, Jr., Akron, O. | 1 00 |
| Leon Mumford, Corning, N. Y. | 1 00 |
| J. J. Fleming, Burlington, Ia. | 1 00 |
| Montgomery Day, Winfield, Kans. | 1 00 |
| E. C. Gothard, Knoxville, Tenn. | 2 00 |
| Salo D. Joseph, Quincy, Ill. | 1 00 |
| Frank B. Wilcox, Kansas City, Mo. | 2 00 |
| S. P. Weisiger, Augusta, Ga. | 1 00 |
| R. M. Friend, Cheyenne, Wyo. | 2 00 |
| J. D. Maxwell, San Francisco, Cal. | 4 00 |
| H. F. Spillinger, Elizabeth, N. J. | 1 00 |
| H. J. O'Neil, Petersburg, Va. | 50 |
| W. D. Kincaid, Allentown, Pa. | 1 00 |
| H. C. Ripley, Providence, R. I. | 1 00 |
| May M. Ward, Greenville, Miss. | 1 00 |
| Edwin L. Horsfall, Schenectady, N. Y. | 1 00 |
| F. E. Hasty, Portsmouth, N. H. | 1 00 |
| Wm. Phillips, Michigan City, Ind. | 1 00 |
| Seymour S. Boyd, Fort Wayne, Ind. | 1 00 |
| W. Herndon Moore, Columbia, S. C. | 1 00 |
| W. C. Fish, New London, Conn. | 1 00 |
| L. B. Powell, Scranton, Pa. | 2 00 |
| T. B. Whitmire, Greenville, S. C. | 50 |
| George L. Falk, Iowa City, Ia. | 50 |
| W. A. Edmiston, Muscatine, Ia. | 1 00 |
| R. Lowenstein, Marshall, Mo. | 50 |
| C. M. Bump, Bay City, Mich. | 1 00 |
| Joseph Schenck, Binghamton, N. Y. | 2 00 |
| Harry P. Gallagher, M. D., Baltimore, Md. | 2 00 |
| Ed. R. Neeley, Columbia City, Ind. | 2 00 |
| I. W. Blair, Atchison, Kas. | 3 00 |
| James F. Lee, Lynchburg, Va. | 2 50 |
| H. G. P. Oblinger, Council Bluffs, Ia. | 2 00 |
| C. L. Messner, York, Neb. | 1 00 |
| S. S. Nowland, Peoria, Ill. | 2 00 |
| Henry P. Bliss, Middletown, Conn. | 1 00 |
| D. C. G., Bradford, Pa. | 3 00 |
| W. Stanley Pratt, Brockton, Mass. | 1 00 |
| R. C. Hull, Columbus, O. | 1 00 |
| F. F. Dufra, Moline, Ill. | 50 |
| H. L. Brubaker, Fargo, N. D. | 1 00 |
| E. L. Seybolt, Middletown, N. Y. | 4 00 |
| W. H. Davis, Athens, Ga. | 1 00 |
| Lester J. Chambers, Chicago, Ill. | 2 00 |
| J. R. Ringwalt, Omaha, Neb. | 1 00 |
| Mrs. H. C. Morrow, Sherman, Tex. | 1 00 |
| Frank T. Hooks, Paris, Ky. | 2 50 |
| W. S. Fouts, Wichita, Kans. | 1 00 |
| C. R. Smith, Huntington, Ind. | 25 |
| Jno. J. Boobar, St. Cloud, Minn. | 1 00 |
| "Cash." | 1 00 |
| George Lewis Holmes, Lockport, N. Y. | 1 00 |
| Jay B. Benton, Boston, Mass. | 5 00 |
| J. B. Watson, Franklin, Pa. | 2 00 |
| Will Sibson, Utica, N. Y. | 1 00 |
| S. T. Hull, Kingston, N. Y. | 25 |
| George F. Hagenman, Reading, Pa. | 5 00 |
| Hiram P. Van Pelt, Danville, Ky. | 1 00 |
| W. A. Magoon, Muskegon, Mich. | 1 00 |
| Fred G. Storey, Brockville, Ont. | 1 00 |
| W. C. Newton, Olean, N. Y. | 2 00 |
| C. Z. Kent, Orange, N. J. | 1 00 |
| Edward Gellert, Poughkeepsie, N. Y. | 1 00 |
| Bertram Galbraith, Milton, Pa. | 25 |
| C. T. Adamson, Lenox, Ia. | 1 00 |
| J. F. Donohoe, El Paso, Tex. | 1 00 |
| Total | $130 40 |

We subjoin the list of contributions secured and forwarded by several of our correspondents:

THROUGH S. P. KENNEDY, HILLSBORO, TEX.:

| | |
|---|---|
| A T Rose, manager Rose's Opera House | 50 |

THROUGHT R. HYATT, TOPEKA, KANS.:

| | | | |
|---|---|---|---|
| David R Evans | 25 | A T Hyatt | 50 |
| James D Walker | 25 | A Boyle | 50 |
| W C D Reichenbach | 25 | C W Cust | 50 |
| Will S Corton | 25 | S C Nichols | 50 |
| A O Wellman | 25 | E J Shakeshaft | 50 |
| Fred Scott | 25 | Ed Atwood | 50 |
| H C Coldwell | 25 | J F Mitchell | 50 |
| E F Hoover | 25 | H W Parker | 50 |
| A S Rossin | 25 | George C Sperry | 50 |
| W D. Gossett | 25 | J F Mulhall | 50 |
| A P Tanner | 25 | T Ryus | 50 |
| [illegible] Fassler | 50 | J H Johnston | 50 |
| George F Martindale | 25 | Fred E Conners | 50 |
| James Moore | 50 | W W Osgood | 50 |
| C J Bell | 50 | F E Merrill | 50 |
| E L Copeland | 50 | J A Chew | 50 |
| A D Gray | 50 | W M Gibson | 50 |
| James F Shastcen | 50 | W Sayler | 50 |
| Sam F Davison | 50 | James H Hurst | 50 |
| Louie Hopper | 50 | J F Merrick | 50 |
| George F Manning | 50 | A [illegible] J Wetzel | 50 |
| J W Roberts | 50 | Allen Boyle | 50 |
| L F Dyson | 50 | George W Hurt | 50 |
| C F Covert | 50 | D Shower | 50 |
| Fred E Morse | 50 | Unknown | 50 |
| C M Foulks | 50 | Cash | 50 |
| O M McConnell | 50 | Unknown | 50 |
| W A Coats | 50 | Unknown | 50 |
| Nat A Black | 50 | | |

THROUGH R. W. FRIEND, CHEYENNE, WYO.

| | | | |
|---|---|---|---|
| C A White | 1 00 | Howard Tew | 1 00 |
| D C Rhodes | 4 00 | Ed Kaufman | 4 00 |

THROUGH EDWIN L. HORSFALL, SCHENECTADY, N. Y.:

| | |
|---|---|
| Garry W Van Vranken, treas. Empire St. Gym. B | 1 00 |

THROUGH T. B. WHITMIRE, GREENVILLE, S. C.:

| | |
|---|---|
| J C Fitzgerald | 50 |

THROUGH WILL SIBSON, UTICA, N. Y.

| | | | |
|---|---|---|---|
| A Spangenberg | 25 | Cash | 50 |
| Friend | 25 | J E Frick | 50 |
| Tony Sibson | 50 | H R Jones | 50 |
| Mr Weller | 25 | John Phelon | 50 |
| Charlie Rosenswick | 50 | M J Norris | 25 |
| C E Fanning | 50 | William E Dunstan | 50 |
| Mary T Barry | 1 00 | A S Caryl | 75 |
| S Bulnachous | 50 | Cash | 50 |
| C K Frey | 50 | Cash | 50 |
| Charles H Eichenor | 50 | J H McGarrity | 25 |
| George D Facet | 25 | Friend | 50 |
| T J Brannigan | 50 | Cash | 50 |
| Lou Vance | 50 | Friend | 50 |
| P E Kelly | 25 | Friend | 50 |
| Charles Ebner | 50 | Philip C Lewis | 50 |
| Frank Wankel | 50 | Carrier | 50 |
| Frank Wescott | 50 | A Thayer | 50 |
| E J Timmerman | 50 | Ed Jones | 25 |
| J R Graves | 25 | Joh [illegible] Murphy | 25 |
| John A Dunning | 50 | W H Reeder | 50 |
| Friend | 50 | Joseph Ross | 25 |
| J R Jones | 25 | W M Philbo | 25 |
| Frank Holland | 50 | C E Washburne | 25 |
| Fred Decks | 50 | | |

These special collections, added to the correspondents' individual subscriptions, make a total of $254 10.

We shall keep the correspondents' subscription open for two weeks longer. There are 550 correspondents whose names do not appear on this week's list, and we hope each one of them will embrace this opportunity to do something for the noblest charity in the world. No one need hesitate to send any amount, however small, for every mite counts in rolling up the total, and it represents a good heart and a helping hand.

A. J. SAXSON, business manager for Robert Mantell, reports that star's success in the West, and says Mr. Mantell will produce Parrhasius, a one-act tragedy, by Espy W. H. Williams, of New Orleans, written especially for him.

☞ Dangers of a Great City, Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

## The Actors' Fund of America.

NEW YORK, April 18, 1892.

In accordance with Section 3, of the By-Laws of THE ACTORS' FUND OF AMERICA, notice is hereby given to the members of the association that a SPECIAL MEETING will be held at the office of the Actors' Fund of America, 12 West Twenty-eighth Street, New York, at 2 P. M. on Thursday, May 19, 1892, for the purpose of amending Section 7, of the By-Laws, so that it will conform with the Act of Incorporation as amended by the People of the State of New York, represented in Senate and Assembly; said amendments having been approved by the Governor, March 9, 1892.

Said Section 7 of the By-Laws to read when amended as follows:

"Section 7. At the annual meeting to be held in 1892, there shall be elected by ballot a president, two vice-presidents, a treasurer and a secretary. Said officers shall hold office for three years, or until their successors are elected, and thereafter the said officers shall always be elected for a term of three years. At the said annual meeting there shall also be elected twenty-one trustees, who shall, at the first meeting of the Board of Trustees thereafter held, be divided into three classes of seven trustees each. The trustees of the first class shall hold office for the term of three years; the trustees of the second class shall hold office for the term of two years, and the trustees of the third class shall hold office for the term of one year. The trustees elected at every subsequent annual meeting shall hold office for the term of three years, or until their successors are elected."

A. M. PALMER, President.
CHARLES W. THOMAS, Secretary.


# ED. COLLYER

Teacher of Stage Dancing, 46 Clinton Place, New York.

**Professionals Perfected. Terms Moderate.**

Reference pupils, MISS HELENA COLLIER, Mollie Fuller, Clara Thropp, Margaret MacDonald, Ollie Archmere, Marguerite Ferguson, Nannie Lascelles, Mattie Rooney, Agnes Mahr, Lillian Melbourne, Annie Martell, Clara Coleman, Lottie Hyde, Evelina Dougherty, Rachel Booth, HENGLER SISTERS, children of Tom Hengler of DELEHANTY AND HENGLER, also WALLIE EDDINGER, great boy actor, MASTER LENNIE, phenomenal child vocalist. Teaching incomparably superior to all others. Enclose stamped envelope for answer.


## MANAGERS' DIRECTORY.

*THEATRES.*

### BUTTE, MONTANA.

**MAGUIRE'S OPERA HOUSE.**

JUST FINISHED AT A COST OF $80,000.

The leading theatre of the Northwest. Is conceded by all managers of first-class combinations to be the best paying house pro rata of population, 40,000 west of the Mississippi River. No company is breaking the record for good business of any previous one. The receipts of the regular season means opening nights "turn 'em away," and if the attraction possesses merit will play to "capacity of house" during engagement. In connection with my Butte House is the BIG BONANZA CIRCUIT of Montana, including all the principal cities of that prosperous State. Only attractions of established metropolitan reputation need apply for time and terms to JOHN MAGUIRE,
Maguire's Opera House, Butte, Montana.
Klaw and Erlanger, 25 W. 28th St., H. S. Taylor, 28 W. 28th St., New York City, Agents.

### DULUTH, MINN.

**THE LYCEUM THEATRE**

CHANGE OF MANAGEMENT.

BOOKING ONLY THE BEST ATTRACTIONS

for season of 1892-93.

House completed in 1891; strictly fire-proof. One of the most elegantly appointed theatres in the country. Seating capacity, 1,600.
Stage facilities for the LARGEST combinations.
Managers playing St. Paul and Minneapolis cannot afford to ignore this house or city.
All railroad depots, and principal hotels within two minutes' walk.
Electric cars pass doors to all parts of city and suburbs; 75,000 population to draw from.
For open time apply to
W. A. REILLY, Manager,
for the Owner.

WANTED—A first-class repertoire company for Summer, also one or two others.

### DOWAGIAC, MICH.

**BECKWITH MEMORIAL AUDITORIUM**

Cost $50,000 and is the finest in the state. Stage, 28x55; seating capacity, 1,000 on floor, 600 in folding chairs, elegant scenery, perfect ventilation, electric lights, steam heat, and all that goes to make a perfect theatre. Population of city, 4,000; tributary population, 20,000.
Will be ready to open about Nov. 1. We want a first-class attraction to open with for two nights. Also a few good bookings for next season.
ARCHIE B. GARDNER, Manager.

### FAYETTEVILLE, N. C.

**FAYETTEVILLE OPERA HOUSE.**

UNDER NEW MANAGEMENT.

Recently Refitted with Opera Chairs and New Scenery.
Seating capacity, 1,000. Population, 8,000.
Now booking First Class Attractions Only for 92-93. W. C. McDUFFIE, JR., Manager.

### HOMER, N. Y.

**HOMER, CASENOVIA, MARATHON, N. Y.**

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The Bassanio of W. S. Hart was particularly effective.—New York Recorder, Jan. 3, 1892.

The Cassio of W. S. Hart is a good piece of work.—New York Press, Jan. 6, 1892.

Of the support W. S. Hart, as Phaurius, was easily the best.—New York Clipper, Dec. 26, 1891.

Mr. W. S. Hart's Phaurius is clever and more than once elicited a storm of applause.—Daily News, Galveston, Tex., Nov. 4, 1892.

Mr. W. S. Hart, in Phaurius, has the most difficult part in the play, but he renders it most acceptably.—Courier Journal, Louisville, Ky., Sept. 22, 1892.

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# IN OTHER CITIES.

## BOSTON.

The Novelty for the week of 18-23 will be the premiere of Jerome K. Jerome's farcical comedy The Councillor's Wife at the Museum. The full strength of the co. has been cast in this new play.

The much-talked of Miss Helyett will come to the Hollis Street this week. The cast is the original New York cast and contains several Boston favorites, among them Kate Davis, a Boston girl. Louise Leslie-Carter heads the co. The orchestra is to be enlarged for this production and the scenery and costuming are to be the same as in the original production.

Gloriana is to receive its first presentation in Boston at the Columbia 18, and its first performance is to be a benefit to Henry B. Harris, the treasurer of that house. After the successful run of this comedy in New York a good engagement is expected here in Boston. The co. which is to present it is a strong one, including Harry Miller, Mrs. Dion Boucicault and Frederick Bond. The piece is to be preceded by Frederic Lemaitre.

Boston is looking forward with much pleasure to Edward S. Willard's engagement at the Tremont, which commences 18, in The Middleman. Last year the first weeks of Mr. Willard's engagement were only indifferently attended, but before the engagement closed each succeeding night was almost an ovation. He came here practically unheralded, and by his personal magnetism and strong work won a reputation in the hearts of the Boston audiences which is bound to fill the Tremont Theatre as long as Mr. Willard stays there. Before the engagement closes Mr. Willard has promised to present Judah and several other plays.

Primrose and West's comedy co., together with the Byrne Brothers, are to give the nautical pantomime comedy, 8 Bells, at the Globe this week. The week following, De Wolf Hopper and Wang.

Donnelly and Girard in Natural Gas, in a new meter, is the attraction at the Bowdoin Square this week. As successful an engagement as that of last Fall at the Grand Opera House is assured them, for they are among the most popular of farce comedians in this city.

Dungers of a Great City is at the Grand Opera House this week, and is to be followed by Dr. Bill.

The Country Circus is at the Boston Theatre, but this week is next to the last. Alexander Salvini and his series of romantic dramas is to follow.

Neil Burgess' Circus is proving almost as strong an attraction at the Park as The County Fair. A street parade is given now several days in the week, and Colonel Boone and his trained lions and the big band wagon make very strong advertisements.

The ever popular Tony Pastor and a strong variety comb. attracts the Howard Athenæum patrons this week.

J. H. Haverly's Magnificents is the attraction at the Palace Theatre. Harry Kennedy's New York Vaudevilles has been a very strong drawing card the past week.

The Bijou programme is again filled with popular favorites for this week.

Lothrop's Grand Museum has been attracting large houses past week with the popular young actor, Charles Barringer, on its programme.

It is announced that James Stevenson, among other plans, intends to build a theatre on a lot that he owns on Park Square, and that C. H. Blackall, the architect of the Bowdoin Square Theatre, has drawn the plans for the same.

C. G. Sterne, ticket agent for the Howard Athenæum, had a very successful benefit last Sunday night.

The rumor in regard to Miss Olea Bull, daughter of Ole Bull, going upon the stage in Julia Marlowe's co., though, contradicted, has, nevertheless, some foundation. It is said she is studying in Miss Marlowe's co. and has appeared in one or two performances.

JAY B. BENTON.

## CHICAGO.

The Lilliputians returned to this city 10 for their farewell engagement and produced Candy at the Chicago Opera House. It is a bright and new spectacular novelty, which is considered far in advance of The Pupil in Magic. The midgets have never played an unsuccessful engagement in this city, and by the outlook at present this will be no exception to the rule. Candy gives the Lilliputians wide fields for their several styles of playing. Franz Ebert, the low comedian of the co., impersonates a bootblack with his usual excellence. Selma Goerner, the soubrette, takes the part of a messenger boy. Adolph Zink, who is rapidly coming to the front as a first-class funnyman, plays a newsboy. Ida Mahr sings a few popular song sboth in German and English. Three ballets are introduced. All in all Candy has pleased Chicago theatre-goers immensely. Same 17-23.

Niobe entered upon its second weeks' engagement at Hooley's Theatre 11. It is a clever and amusing comedy that has made a spontaneous success. Of course Niobe has its faults, but they are faults that can be easily passed over, being drowned by the continual flow of humor. It is full of witty speeches, and the Messrs. Paulton have proved themselves clever as well as refined playwrights. Isabelle Coe is a charming woman, who acts the leading role with great intelligence and regal grace. Mabel Bert, formerly McKee Rankin's leading lady, is in the co. Others deserving of mention are Misses Story and Hamilton, and Messrs Edeson, Coote and Germain. Same 18-23.

Little Puck was presented at the Grand Opera House 10. Sol Smith Russell 17-23.

Denman Thompson and The Old Homestead are in their sixth week at McVicker's Theatre. The remarkable drawing powers of the piece is creating talk in newspaper and theatrical circles. Mr. Beane, as Cy Prime, is pushing Mr. Thompson for the honors.

Charles Frohman's comedians in William Gillette's Wilkinson's Widows are at the Columbia entertaining good-sized houses. It made a great success last season at this house. Georgie Drew-Barrymore is a decided improvement on Louise Thorndyke-Boucicault, whom she succeeds as one of the widows. Emily Bancker is the other delightful widow. Joseph Holland is still the jealous Mr. Perrin. The co. includes Thomas Burns, Edward Coleman, John W. Thompson, Thomas W. Ryley, Mattie Ferguson, formerly leading lady of W. J. Scanlan's co., Annie Wood and Adelaide Grey.

At the Haymarket Theatre, Bobby Gaylor in Sport McAllister is bringing down the house at every performance. The piece answers its purpose, which is for laughter only. Gaylor is a comedian entirely different from any other on the stage; his make-up alone creates a laugh. Mr. Brady, his manager, has surrounded him with a well-balanced co. Houses big. Mr. Barnes of New York 17-23.

The popular romantic actor, James O'Neill, in Monte Cristo, is at the Windsor, doing a prosperous business. It is handsomely presented, and played by an excellent co. A new play is in rehearsal by Mr. O'Neill's co., which he will appear in next season. A Fair Rebel 17-23.

At the Casino Haverly's Mastodon Minstrels are furnishing a show for the gods this week. Bill Trovatore was continued owing to its great success last week. All the funny men and sweet singers are in their happiest vein. The co. will stay at the Casino for at least six months, their Pacific coast tour having been abandoned. Business is immense.

A typical Chicago performance is The Police Patrol, now doing big business at Havlin's Theatre. It is a good melodrama; a patrol wagon and two fiery horses and other exciting effects are introduced. All the scenes of the story are laid in Chicago. The Pay Train 17-23.

The Paymaster moved over to the North-side this week to fill a date at the Clark Street Theatre. It is very popular, and is played by some clever people. The Danger Signal 17-23.

The People's Theatre has Delaur and Debrimont's co. of French and Italian operatic burlesquers. The programme is composed of Ormaur's Reception, a one-act musical farce, variety sketches, etc., and a new burlesque called Carmencitada. Good business prevails. Bob Fitzsimmon's Athletic and Specialty Show 17-23.

One of the best attractions that has ever visited the Alhambra is there this week: Daniel Sully in The Millionaire. He played to big business at the Haymarket last week. A good co. supports Mr. Sully. Pulse of New York 17-23.

The sensational melodrama, Kidnapped, is drawing well at the Academy of Music. It has many strong climaxes, and is well written and interesting. The co. is a good one. Dear Irish Boy 17-23.

Sam T. Jack's burlesque co. opened its second week at the Madison Street Opera House. It is playing On the Briny and an olio. New features are introduced, which make a pleasant performance.

Al. Hayman arrived here from New York 11.

Mace Edwards, J. H. Haverly's business manager, informs me that J. J. Davis, a Chicago Board of Trade man, is trying to secure a site on which to erect a first-class theatre for Mr. Haverly. It will be called Haverly's Theatre, and will be one of the most beautiful of Chicago's theatres, as Mr. Davis has the means.

Daniel Sully bought a gallery seat for $50 at the Haymarket for George Fair's benefit at that theatre.

E. G. Unitt, scenic artist of the Columbia, is now engaged getting up the models for the new play to be produced at the Columbia next Fall by Charles Frohman's co.

It is reported that Manager Will J. Davis, of the Haymarket, has purchased the Tivoli Opera House of San Francisco for $120,500.

Henry J. Pain, the pyrotechnist of London and New York, was here, last week, consulting with H. R. Thearle and O. E. Sniff regarding their next spectacle for Chicago.

J. H. Haverly has purchased a play called Volunteers, which will soon be produced either at McVicker's Theatre or at the Auditorium, under the personal direction of Mr. Haverly. Artist Walter Burridge is at work at his studio on the scenery.

Thomas W. Prior, the retiring business manager of the Chicago Opera House, will in all likelihood receive a benefit, before departing to join his co., at that house. Nobody ever deserved a benefit more than "Tom" Prior.

C. R. Conable arrived in this city 10, to begin work for this Summer's elaborate pyrotechnic spectacle, Last Days of Pompeii.

Mace Edwards, of the Casino, sends an invitation to every co. that arrives in town to witness the performance of Haverly's Mastodon Minstrels at any matinee during the week.

Buffalo Bill (Colonel Cody) witnessed La Cigale from a box at the Columbia 6.

Arthur Forrest arrived in Chicago from California 6.

Your correspondent found W. S. Moore, of the Clark Street Theatre, and Henry W. Dood, whom he has engaged as stage manager for the Imperial Opera co., in earnest consultation. Mr. Moore says he has secured three prima donne, viz.: Alida Varend, Mlle. Blanco, and Ella Berger, whom he proposes to have sing together as much as possible. The first opera to be produced will be The Chimes of Normandy.

The child wonder, Elsa Breidt, a six-year-old pianist and composer, gave a concert at Lyon and Potter's Hall 18 to a large audience.

The fourth popular concert of the Chicago Orchestra, under the direction of Theodore Thomas, will take place 16.

Thomas W. Prior, of the Chicago Opera House, is in Washington, D. C., on business.

Harry Powers, manager of Hooley's Theatre, is out of town.

LYSTER J. CHAMBERS.

## CINCINNATI.

The success attending Alexander Salvini's engagement at the Pike several weeks since was duplicated 11-16 at the same house when the handsome young artist presented a programme embracing Don Cæsar De Bazan 11-14 and matinee 16, and the Three Guardsmen during remaining nights of the week. Both plays were admirably cast, the excellent work of Salvini's leading man, William Redmund, being particularly noteworthy. Manager Ballenberg staged both pieces acceptably. Modjeska 18-23 with As You Like It as the opening programme. Cinderella 25-30 for the benefit of the Bazar Fund of the Teachers' Aid Annuity Association.

At Heuck's Dan Packard in The Boomer, the attraction booked for 10-16, failed to materialize, and in consequence the house remained dark during the entire week. John L. Sullivan and Duncan Harrison in Honest Hearts and Willing Hands 17-23. The Country Circus 24-30.

The Little Tycoon at the Grand, with R. E. Graham as the central figure, made a success during week ending 16, a fact that to some extent must be attributed to Jacob Rosenthal's clever advertising methods. The leading roles were satisfactorily handled by Messrs. Mealey, McGovern and Broderick, and the Misses Mabella Baker, Mamie Cerbi, and Laura Millard. Manager Rainforth staged the opera very handsomely. Blue Jeans 18-23; Stuart Robson 25-30.

At Havlin's, The Two Sisters constituted the week's attraction 10-16, with good results pecuniarily. The ex-minstrels, Raymond, Shaw, Add Ryman, and Eddie Fox, made distinct hits in their several roles, and Miss Merrick, in the trying role of Martha Howard, proved herself a capable artiste. George W. Ryer and James A. Mahoney in prominent roles were also well received. The Fast Mail 17-23; The Pay Train 24-30.

The return engagement played at Harris' 10-16 by Minnie Oscar Gray and W. T. Stephens was entirely successful. Vesper Bells afforded Miss Gray considerable opportunity, and the artiste surprised even her most sanguine admirers by the general excellence of her work. The trained dogs are a feature. The World Against Her 17-23.

Williams and Orr's Meteors finished a very successful week's engagement 10 at the People's, the leading features of the programme being Gallagher and West, Press Eldridge, Latona in a laughable musical act, and Harry Watson and Alice Hutchings in a German sketch. Sam Devere's Specialty co. 17-23; May Russell Burlesque co. 24-30.

R. E. Graham, the bright particular star of the Little Tycoon co., received a cordial greeting from his Cincinnati friends. Mr. Graham made his first appearance on the stage here twenty years ago at Robinson's Opera House as a member of Col. R. E. J. Miles' stock co., and was at first cast for several parts. His ability as a comedian was later developed in support of Maggie Mitchell in Fanchon in the role of Pierre.

Manager Ballenberg, of the Pike, has secured the contract for the mid-summer night concert at the Zoo, and will open the musical season at that popular resort about June 26.

The Little Nugget comb. rested in Cincinnati during Holy Week.

Manager Ballenberg contemplates a considerable improvement in the Pike during the Summer months, and will largely increase the stage facilities of the theatre.

Several well-known professionals, who were sojourning at the Burnet House, were thoroughly alarmed over the threatening blaze in that hostelry 10, which required the services of the fire department.

Selena Fetter, Salvini's leading lady, while playing the role of Maritana in Don Cæsar De Bazan at the Pike 11, injured her right foot and limb so severely by stepping in a gas trap in one of the darkened wings, that she was obliged to relinquish her part which was read on the following night, 12, by Alice Brown. In the meantime Manager Wilkinson had telegraphed for Belle Archer, who arrived in time to assume Miss Fetter's role, 13. Miss Fetter will, in all probability, be laid up for several weeks.

JAMES M. DOSOTCH.

## SAN FRANCISCO.

APRIL 12.

The Bostonians' engagement at the Baldwin continues to draw large and appreciative audiences. Richard Mansfield will open at the Baldwin 18 for four weeks. The first will be devoted to Beau Brummel; second, to Prince Karl and A Parisian Romance; third, Nero and Dr. Jekyll and Mr. Hyde. During the fourth week one of the above attractions will be played each night. After Mansfield, the Baldwin will have Frohman's Jane, Francis Wilson, Gloriana, Alabama, Sol Smith Russell, Lost Paradise, Lillian Russell, *et al.*

This is the fourth and last week of Bluff King Hal at the Tivoli Opera House. Treasurer Joseph Holz informs me that the reserve sale was the largest ever known during the thirteen years' existence of this noted house of amusement. Chilperic will succeed Bluff King Hal on Monday night.

Mr. and Mrs. Sidney Drew opened a week's season, last night, at the Bush Street Theatre, before a large and interested audience, presenting That Girl From Mexico and In Honor Bound.

Joseph Grismer and Phoebe Davies enjoyed large prosperity as the result of their first week at the Alcazar, where The Merchant was seen for the first time in San Francisco.

Marie Wainwright concludes her season of Amy Robsart this week at the California, where Later On will be substituted for a fortnight next Monday.

Julian Magnus, manager for Miss Wainwright, states that Maurice Barrymore will not be the leading actor in her co. next season.

Fred. Mest, business manager for Marie Wainwright, H. A. Guron, George W. June, James J. Brady, Ben Stern, and Charley Hamilton, are spending their evenings together in a quiet way visiting the good attractions now at our theatres.

The Marine Band from Washington wisely adopted popular prices at the Grand Opera House, and in consequence filled it at every performance.

George Osbourne will augment the Alcazar support of the Grismers, and on April 25 will take the character of Indian Jack in Chispa.

Barton Hill says there is no place like Francisco.

Fred. E. Wright, formerly with Hoyt and Thomas, is here.

Charles Schroeder, business manager for Agnes Huntington, was an old-time treasurer of the original California Theatre.

Elinore Lane and Charles Bell, late of Rosina Vokes' co., are now in Richard Mansfield's co.

The Emma Juch co. announces a season of opera at the Grand, beginning May 2.

After his tour of the Pacific coast, Richard Mansfield will go to England.

A pleasing event at the Bush, last evening, was the performance of Richard Bird by William Norris, a San Francisco gentleman, who is now proving himself the possessor of artistic merit.

Camille D'Arville and Flora Finlayson have been devoting their off nights to the operas at the Baldwin in which they did not sing to Bluff King Hal at the Tivoli, and Marie Wainwright at the California.

George W. June will go with Gus Williams next season.

The Steens play a coast tour and then go to England, accompanied by Mark Thall as manager.

Mrs. Kimball has engaged Richard Stahl to write the music for Little Columbus, which by an arrangement made with Manager H. R. Jacobs during his recent visit to San Francisco, will be produced first at the new Alhambra Theatre and continued for a run of six months.

In March 1891, Bernard Dyllyn was sued by Nora Moran, a chorus girl of the Corinne co., for assault and battery. Miss Moran was awarded judgment for $299. Dyllyn appealed to the Superior Court last week which was denied, and Sheriff Laumeister has accordingly garnisheed Dyllyn's salary.

McKee Rankin has gone through a court examination in order to show that he is not able to pay alimony to his divorced wife. The motion that he do so has been set aside.

Frank Mills, a clever young young actor here, has been engaged by Mr. and Mrs. Sidney Drew to play the leading juvenile in In Honor Bound.

J. D. MAXWELL.

## PHILADELPHIA.

Sadie Martinot opened in Pompadour 11 at the Broad to good business. Scenery fine, but the play itself is a disappointment, being very weak in construction; and, despite the fact that a remarkably strong co. interpreted the various roles, little interest was manifested by the audience. Mask and Wig Club in Mr. and Mrs. Cleoputra 18-23. Lillian Russell Opera co. in La Cigale 25.

George Thatcher's novel and refreshing combination of minstrelsy and farce, Tuxedo, returned 11, and diverted fair-sized audiences at the Park. This concoction has amused us once before, but, as with all such pieces, new business is constantly added and the interest freshened. City Directory 18-23; Nat Goodwin 25-30.

Of all the gay, spirited attractions, associating tinkling airs with bright comedy and pretty girls with brilliant costumes and scenery, Miss Helyett easily takes the palm. On her last visit large houses were the rule, and this week at the Opera House, considering the season, has been a good one. Co. remains the same. E. H. Sothern in Lord Chumley 18-23; Dancing Girl and The Highest Bidder 25-30.

The Dazzler, with Kate Castleton still in the lead of a number of clever specialty entertainers, returned to the Walnut 11 with satisfactory results. Barry and Fay in McKenna's Flirtation 18-23.

The Arch, Grand Opera House and the People's remained dark all week. The Voodoo and A Tin Napoleon will be revealed for the first time at the Arch and Grand Opera House respectively 18. The People's will open on the same date with J. C. Stewart in The Fat Men's Club.

Evangeline, with Ruth Davenport as Evangeline, drew largely at the Empire 11-16. Fantasma 18-23; Mattie Vickers 25-30.

The ever popular and clever comedians, John T. Kelly and Dutch Daly, with a host of amusing features, serpentine dancers included, returned to the National 11 to an ever-faithful clientele. The farce U and I was never so bright as now, and appreciative audiences at this house have attested its merit. The Ivy Leaf 18-23; Starlight 25-30.

One of the season's greatest successes at the Girard Avenue, since coming under the able management of George Holland, is Mrs. Partington and her son Ike. In the revival of this comedy for the present week, Amy Lee infused her vivacious personality into the part of Ike, and Criptie Palmoni created roars with his Mrs. Partington. L. F. Rand is a promising new-comer for the stock co. The Golden Giant, with Lizzie Derious Daly in the leading role 18-23.

Oliver Doud Byron's successful melodrama, The Inside Track, with J. H. McConnell in the leading role, is at Forepaugh's this week. Ten Thousand Miles Away 18-23; East Lynne 25-30.

The Night Owls Burlesque co., with an additional feature in the shape of the clever Ben Zog Zog Arabs, is amusing many at the Central this week. Creole Burlesque co. 18-23.

Arizona Joe has evidently many admirers down town, as good-sized audiences have applauded his efforts in Black Hawks and Blue Violets at the Standard. The Merry Cobbler 18-23; The Blackthorn 25-30.

A very clever bill is offered at the Palace this week, composed of a mammoth variety bill and Robert Macaire, with Edward P. Sullivan in the leading role.

The Bijou this week offers Virginia by the opera co. and a long list of variety performers.

George Dixon's Specialty co., with the colored champion as the leading feature, has attracted many to the Kensington. Rentz-Santley co. 18-23.

The Lyceum's patrons have been dazzled this week by the feminine charm of the Rentz-Santley burlesquers. George Dixon's co. 25-30.

Kellar, the magician, has attracted fair-sized houses to Egyptian Hall.

Carncross co. will close a very successful season at their Opera House 23, and go direct to Haverly's Casino, Chicago, for a season there.

Considering the season, De Wolf Hopper has enjoyed a very successful fortnights' engagement at the Chestnut and Wang is viewed by many who will regret its final departure. Always pleasing, Della Fox can be said to have shared equal honors with the star, and of course the elephant comes in for favorable consideration also. A Texas Steer 11-23; Julia Marlowe 25.

Manager L. R. Stockwell, of the Alcazar Theatre, San Francisco, was in town this week.

The benefit for Max Arnold, to take place at the Walnut 22, will be a rousing success, and the invalid comedian will be materially aided by the action of his many friends. All the principal attractions in town will take part.

The management of the Frankford Opera House, being unable to pay the $500 license demanded by the City Treasurer, closed the house last week.

Mme. Patti will warble for those filling high-priced seats at the Academy 26.

Hal. Reid, stage manager for the Ferguson and Mack Comedy co., has written a play entitled Her Other Self, to be produced in New York in a few weeks, with Laura Biggar in the leading role. Edward Collier will produce another of Mr. Reid's plays, Logan's Luck, in New York also within a month or so.

The U and I and Pompadour cos. closed their seasons here this week.

We are now in the heart of the great benefit season. Manager Herbert, of the People's, Charlie Metcalf and Treasurer Pennoyer, of the Broad, are a few of the fortunate beneficiaries of rousing big benefits.

JOHN N. CAVANAGH.

## CLEVELAND.

Mr. Wilkinson's Widows at the Opera House closed a very good week's business 9. Blue Jeans 11-16; Devil's Auction 18-20; Yon Yonson 21-23.

Casino Opera co. in Nanon and The Tyrolean closed a very fair three nights' engagement at the Lyceum Theatre 6. Co. very good. A Fair Rebel to fair business 7-9. A Temperance Town 11-16.

Charles McCarthy in One of the Bravest did a big business at H. R. Jacobs' Theatre. The Pulse of New York 11-16; A Knotty Affair 18-23.

Harry Williams' co. did a big week's business at the Star Theatre 4-9. Reilly and Wood's Big Show 11-16; Williams and Orr's Meteors 18-23.

Alexander Salvini will close the regular season of the Lyceum Theatre 23. It will open 25 with the Wilbur Opera co. for a Summer season in opera.

JULIUS MENGESSDORF

## DETROIT.

An audience that packed the Detroit Opera House greeted Sol Smith Russell in his new play Peaceful Valley by Edward E. Kidder. Mr. Russell as Rosea Howe gave an impersonation of the character as only Sol Smith Russell can, and his reception was an ovation, he being obliged to respond with a speech at the close of the second act, which he did in his neat, peculiar way. Charles C. Brandt as Ward Andrews, Alfred Hudson as Jonathan Ford, Minnie Radcliffe as Virgie Rand, and Anna Belmont as Niobe Farquhar all did commendable work. Peaceful Valley was repeated 12 and matinee 13, with A Poor Relation in the evening.

The Carleton Opera co. gave Indigo at the Lyceum Theatre 11 to a fair audience. Owing to several important changes in the cast, and insufficient time for rehearsals, the performance was hardly satisfactory, but evidently will improve as the week advances. Mr. Carleton as Ali Baba was in good voice and gave a satisfactory rendition of the character, his lullaby in the second act being exceptionally well received. Charles H. Drew, the well-known comedian, rejoined the co. here, and made his first appearance after an absence of three years as King Indigo on Monday evening. Although new to the part, he seemed thoroughly at home, and was the life of the opera. The rest of the co. were only fair. Engagement for the entire week, with usual matinees.

The Fire Patrol, with all its scenic accessories, is drawing a full house at every performance at Whitney's Grand. The co. is an excellent one, and competent to make the piece a "go" even without the stamp mill in operation and the thrilling scene of the fire patrol.

There is nothing booked at the Detroit Opera House until April 30, when Primrose and West's Minstrels come for one night, followed by Maggie Mitchell 21-23.

Kidnapped at Whitney's 18-23.

Manager Moore has a drawing card in the co. of Lilliputians, playing a week's engagement at Wonderland. The co. is headed by Admiral Dot.

A co. is busily engaged in rehearsing for the production at the end of the month of Edward Weitzel and Fred. Isham's emotional drama Beatrice. The scene of the play is laid abroad, the first act being the carnival at Rome. The leading role will be entrusted to Lillian Guilbault Pennock, who was formerly a resident of this city, and for the past year a pupil of Herman Vezin, of London, Eng. This will be her debut in an emotional role. The rest of the co. will be composed of part professionals and part amateurs, Mr. Weitzel taking the part of M. Vanteni, a Parisian journalist. Messrs. Weitzel and Isham are both Detroiters, although Mr. Weitzel has not resided here permanently for some time. It was after writing Beatrice that Rhea commissioned them to write A Case Vidal. Mr. Isham is one of the coming playwrights, and although a young man he is now one of the leading writers of this city. He was formerly George Goodale's assistant on the Detroit *Free Press*, which position he lately resigned, and is now the dramatic editor on the *Evening News*. His good work can already be seen in the improvement of his column in that paper. Mr. Isham is a fine musician, exceedingly popular, and his hosts of friends unite in wishing his new play a successful debut.

Another new play, to be produced at the Detroit Opera House 25-27, is Professor Hennequin's light comedy, A Modern Husband. The story of the play deals with the modern husband of to-day, whose general aim in getting married is pure selfishness. He wants a wife; must have one; after marriage forgets he has a wife; neglects her, and gives all his time and attention to his business. In time the poor little wife becomes piqued, makes up her mind her husband shall notice her, and to this end adopts the usual method, *i. e.*, flirts with every man, and becomes a woman of the world. The husband succeeds in business, becomes a man of the world, neglecting his wife more than ever; then the strife begins as to who shall succeed. Of course, the end of it is that the husband gradually becomes conscious of the true worth of his wife, and falls in love with her, fully repentant of his past treatment of her. Manager Fred. Whitney is now busily engaged in rehearsing his co., and will spare neither time nor money in making it a success.

The Detroit Athletic Club, Banjo and Glee Club, are making elaborate preparations for a production of the operetta, Field Day, at the Detroit Opera House, April 28. The libretto is by Charles F. Rich, and the music by Christopher W. Heinrich. It will be a social event, and the house is sure to be crowded.

"Billy" Lawrence, the popular treasurer of the Detroit Opera House, who numbers his friends by the legion, has been asked to name a date for a benefit, and has selected April 25, the first night of A Modern Husband.

The *Free Press* has taken up a grievance that Detroit audiences have suffered under for a number of years—a certain few who insist upon being shown to their seats after the play has commenced, to the discomfiture and annoyance of every person in the house. If the different managers here will only follow the *Free Press* suggestion and adopt an iron-clad rule not to allow anyone to take a seat when the curtain is up, they, as well as the *Free Press*, will be entitled to a vote of thanks. On the last night of Mr. and Mrs. Kendal's engagement here the curtain was rung up promptly at eight o'clock, and I do not believe that half of the words that were spoken on the stage during the first act were heard by the audience. At the time the curtain was rung up the lower part of the house was not over one-quarter full, and at the close of the act every seat was taken.

F. K. STEARNS.

## WASHINGTON, D. C.

The past week was notable for its variety of attractions, or rather as a playgoer put it, its monotony of variety, inasmuch as a suggestion of the vaudeville hovered around each one of the plays presented.

At the National the City Directory was presented.

Digby Bell and his Comic Opera co. were at Albaugh's, and drew large audiences to see and hear the Tar and Tartar. A farewell performance of this opera was given 13, making its 376th consecutive presentation. As a souvenir of the occasion, a beautiful silver spoon was given to every lady visitor. On 14 this co. produced Jupiter, the new comic opera by Harry B. Smith and Julian Edwards, before a crowded house. The story of the opera, which relates one of the terrestrial flirtations of the king of the gods, has been told in THE MIRROR. Digby Bell played the dual role of Jupiter and the cobbler, and made a distinct success.

About the only real "break" the Academy has made this season was the presentation, last week, of Tangled Up, by De Lange and Rising. This sort of play might be popular on the road; it might even meet with endorsement of a certain class of theatregoers here, but it is plainly evident that it is not the kind of an attraction that the Academy's clientele are accustomed to see. Whatever I might say of the ability of the people who constitute the co., would be negatived by the extremely bad morals of the play itself.

The Academy can congratulate itself that it has a splendid attraction in store for next week, that will serve to fumigate the house, as it were. Wang, with all of its delicious humor, clean wit, and tuneful melody will be given by DeWolf Hopper and co., including Della Fox, whose friends are legion here.

A money-making week was the result of Little Lord Fauntleroy's appearance at the Bijou, that is notably fortunate in the selection of its attractions.

The Lyceum was crowded throughout the week, the Creole Burlesque co. being the attraction. Flynn and Sheridan 18-20.

Fanny Davenport, supported by Melbourne MacDowell and co., will appear next week at Albaugh's in Cleopatra.

After the performances of Little Lord Fauntleroy, last week, an orange tea reception was given by the children playing in the co. to the children of Washington. It was a novelty here, and much appre-

cipated by the hundreds of little tots who participated.

Frederick Warde and Louis James will start out upon their joint starring tour next season from this city. Their dates here will begin about Sept. 11.

Rose Coghlan and co. will be next week's attraction at the National. She will appear in The Check Book. EDWARD OLDHAM.

## BROOKLYN.

The attendance at the Brooklyn theatres 11-16 has been up to the average for the last week of Lent, good bills being offered at all the houses.

E. S. Willard presented Judah during his second week's engagement at the Columbia, and pleased the audience by his strong impersonation of the Welsh minister. Marie Burroughs shared honors with the star.

The Kendals are at the Columbia Easter week, presenting a repertoire of plays.

May Russell's Burlesque co. opened 11 at the Academy of Music. The co. is a very fair one, and played to the capacity of the house all the week. Irwin Brothers 18-23.

At Harris' Theatre A. H. Woodhull, supported by Troja, Griswold, opened 11, presenting Uncle Hiram. Business good. Gray and Stephens 18-23.

W. B. Gross, advance agent of the Pitou Stock co., has been in the city for some time, the guest of R. M. Gulick, manager of the Bijou Theatre.

The advance sale for the Lillian Russell engagement at the Bijou is already over $8,000.

C. A. Bigelow and wife, of this city, have closed their engagement with the Carleton Opera co.

Vernona Jarbeau, with a rollicking co. of players, presented Starlight at the Grand Opera House 11-16. Bud Ross, the Michael Brannigan of the play, gives indications of becoming a clever comedian with experience. The songs and dances introduced by Miss Jarbeau are very clever, but the text of the play could be easily improved upon. Bobby Gaylor in Sport McAllister Easter week, followed by Katie Castleton in The Dazzler 25-30.

The ever-youthful N. S. Wood was at Holmes' Star Theatre 11-16 in the realistic play The Orphans of New York. Evangeline (also ever youthful) is at the Star 18-23.

Tony Pastor and his co. of artists drew well at Hyde and Behman's Theatre 11-16.

W. G. Sammis, who in years past has been popularly known in connection with both the Park Theatre and the Opera House, now occupies the position of treasurer at the New Columbia, and dispenses tickets from the cosy box-office with all his old-time grace.

The Lillian Russell Opera co. is billed to appear at the New Park Theatre this season.

Mr. and Mrs. Kendal are stopping at the Hotel St. George during their engagement at the Columbia. K. M.

BROOKLYN, E. D.

THE AMPHION (Edwin Knowles, manager): The Harvest Moon, presented by Mme. Janauschek and co., was quite well patronized 11-16. Sarah Bernhardt in La Tosca 18; Frank W. Sanger's co. in Mr. Potter of Texas 19-23; Marie Tempest in Nanon and The Tyrolean 25-30.

BEDFORD AVENUE THEATRE (Laurent Howard, manager): The A. M. Lisser co. in The Westerner gave very creditable performances to fairly good houses week ending 16. The play is full of dramatic excitement, and is a very bright society comedy. Shenshaw and Ten Broeck in The Nabobs 18-23.

LEE AVENUE THEATRE (Berger and Price, managers): The Still Alarm delighted fair-sized audiences 11-16. Nat Goodwin in The Nominee 18-23. Pearson, Randall and Duckson assume the management of this theatre after Aug. 1, on a lease of ten years from the present owners.

NOVELTY THEATRE (J. E. Robbins, manager): Prof. D. M. Bristol's educated horses drew very large audiences 11-16. Edwin Arden in Night and Morning 18-23.

LYCEUM THEATRE (S. M. Hickey, manager): Kentuck co. gave commendable performances to good sized audiences 11-16. Theresa Newcomb 18-23.

GRAND THEATRE (George McClane, manager): Me and Jack had good houses 11-16. Kennedy's Specialty co. 18-23. M. L. H.

## NEW ORLEANS.

The Huntley Comedy co. in repertoire, including Rip Van Winkle, The Galley Slave, The Black Flag, Lynwood, Wife's Pearl, and Dens and Palaces, drew large attendance at the St. Charles at 10-20-30.

The Grand Opera House will re-open Easter Sunday with Katie Emmett in Waifs of New York. Manager Greenwall's comic opera co. will open for the Summer season 4.

At the St. Charles Theatre Dockstader's Minstrels will appear 17.

Harry J. Clapham, Jr., is here as general agent for the new Dockstader Minstrels. His father, the veteran Harry J. Clapham, who managed for J. H. Haverly in the palmy days of minstrelsy, is the manager of the troupe.

Will A. McConnell, of Chicago, is here as business manager for the Katie Emmett co.

LAMAR C. QUINTERO.

## LOUISVILLE.

The season at Macauley's closed with the return engagement of Daniel Sabel in The Old, Old Story.

The Masonic will remain closed until 25th, when Primrose and West's Minstrels open for three nights.

Alone in London is drawing fair houses at the Bijou. Co. and scenery excellent. 777 follows.

The Pay Train, with Florence Bindley prominent in the cast, is the attraction at Harris'. Midnight Alarm follows.

The Whallen-Martell co. had a big week at the Buck. Manager Whallen, of this house, is part owner. It has been one of the most successful vaudeville cos. on the road during the season just passed.

The Orpheum Novelty co. is the current week's offering at the Buck, and it is drawing large patronage.

The Circus is announced at the Auditorium 18-23. Theodore Thomas comes to the same house 25, 26. The Lilliputians are underlined for May 5-7. The Summer opera scheme is also progressing satisfactorily.

Manager Bourlier, of the Masonic, is visiting friends in Toledo.

The cake walk at the Buck 8 was a highly successful affair. The house was crowded to the doors and the antics of the "darky" participants were wonderful to behold.

Alice Dunham, supported by Robert Haight, is doing Pygmalion and Galatea in interior Indiana.

Katie Strauss is a very busy woman. She is rehearsing two amateur operatic cos., one is to sing The Mikado, the other The Sleeping Beauty. This energetic woman is remarkably successful in matters of the kind, and deserves the reputation she has gained.

"Buck" McKinney and Pres. Hamilton, both of Macauley's, have an engagement for the Summer at the ball park. Pres. will sell tickets and McKinney will guard a turnstile.

T. H. Arnold, an experienced journalist and dramatist, met Grev and Stevens during their engagement at Harris', and arrangements were made for the production next season of a play from his pen. CHARLES D. CLARKE.

## ST. LOUIS.

The Lillian Russell Opera Comique co. gave La Cigale to large and delighted audiences at the Olympic Theatre, June 12-21.

Hoss and Hoss was presented at the Grand Opera House.

The Vendetta at the Hagan did a good business. Lillian Lewis in Credit Lorraine 18-23.

A Breezy Time, a farce-comedy, did an excellent business at Pope's Theatre. A Pair of Kids 18-23.

Duncan Harrison and John L. Sullivan presented Honest Hearts and Willing Hands at Havlin's Theatre and drew big audiences from the sporting element. Cruiskeen Lawn 18-23.

The Rose Hill Folly co. as usual, did a big business at the Standard Theatre. Carmencitado 18-23.

The Lillian Russell co. came in from Chicago by a special train. The car containing Miss Russell was used for the first time by her and will be named the "Lillian Russell."

William Harris left the Rhea co. at the close of its engagement here, and went to Dayton, O., to assume the management of the theatre at the Soldiers' Home there.

The proprietor of Schnaider's Garden wants a first-class night opera co. for the Summer season.

Maud Westbrook and Hal Reid are with McCarthy's Mishaps co.

Lizzie Williams, a bright and pretty young St. Louis girl, who last Summer was with the Spencer Opera co. at Unrig's Cave, will go to New York about June 1.

Cora Marcean, who appeared last Spring at the Grand Opera House here, in her own play called For Russia, has had the play published in book form. She was married a short time ago to a young Chicago journalist.

Manager Quinn, of the McCasland Opera House, East St. Louis, had a benefit 18, with the Vendetta as the bill. W. C. HOWLAND.

## PITTSBURG.

The Howard Athenæum Specialty co. appeared at the Grand Opera House 11-16. Daniel Sully 18-23.

A Texas Steer opened at the Duquesne Theatre 11. Pitou stock co. 18-23.

At the Alvin Theatre The Ensign opened to large business. George Thatcher in Tuxedo 18-23.

The Bijou Theatre has been occupied all week by local talent. The Drummer Boy being the bill.

Margaret Mather, assisted by Otis Skinner, gave a fine presentation of The Egyptian the first three nights of week of 11, filling the rest of the week with Lady of Lyons, Lean the Forsaken, and Romeo and Juliet. Miss Mather appeared to advantage in all the plays, and Mr. Skinner ably fulfilled the requirements of his various roles. Rosina Vokes 18-23.

Many theatre parties are booked for nights during Miss Vokes' engagement.

Pauline Bucknor severed her connection with Ship Ahoy co., last week.

So great is the interest in the return engagement of the Pitou Stock co. at the Duquesne Theatre, that out-of-town patrons of the house are already securing their seats. This denotes a healthy reaction.

Manager J. M. Hyde, of the Alvin Theatre, is to have a benefit 25.

A benefit will also be given to Col. Sam Dawson, of the Bijou Theatre, in the near future.

Manager R. M. Gulick, of the Bijou, will be in New York next week. EDWARD J. DONNELLY.

## BALTIMORE.

The last week of Lent is always a quiet one at the theatres here, and this year is no exception to the rule. Three of the most prominent houses offered no regular attraction, being occupied by college commencements, and business at the remainder was scarcely up to the average. Julia Marlowe 18-23.

After an absence of several years, Thomas W. Keene will appear in a round of standard plays at the Lyceum 18-23.

Randall and Dickson's stock co. gave a very enjoyable performance of the Ticket-of-Leave Man at the Howard Auditorium week closing 16 to well-filled houses.

At the Holliday Street Theatre Two Old Cronies drew good attendance 18-23, and gave a performance in which good singing, good dancing, and good specialty acts were the salient features. Around the World in Eighty Days next.

The Monumental Theatre is not affected by season or by weather, and last week the usual crowded houses witnessed the fairly interesting programme offered by the City Sports Burlesque co. Whallen and Martell's Specialty co. 18-23.

Kentucky Bill, with Richard Anderson and a fair co. in the cast, closed a fair week 16 at the Front Street Theatre. Si Slocum 18-23.

HARRY P. GALLAGHER.

## KANSAS CITY.

The Listeman Concert co. gave a very enjoyable concert at the Coates 12 to a fair audience. Aphie Hendricks will have a benefit 20, and The Kermiss 21-23.

The Power of the Press appeared before good houses at the Gillis 10-13. The scenic effects were elaborate, and the climaxes strong. The co. was excellent. James E. Wilson, Ida Waterman and Charles Mason giving strong interpretations of the leading roles.

The Auditorium enjoyed good patronage 11-16, the stock co. appearing to good advantage in The Banker's Daughter. It was finely acted.

Oh, What A Night was a strong attraction at the Grand 10-16. The co. included several clever specialty performers, among whom the Leigh Sisters are prominent. They do a pretty mirror dance. Carroll Johnson 17-23.

His Nibs the Baron will come to the Ninth Street Theatre 17-23.

T. H. Winnett and Charles A. Loder are wrangling over the right to produce the mirror dance. They both do it.

Dave Halpin, a clever local dancer, appeared with the Nibbes' co. 10, and made a good impression. There is talk again of lowering and enlarging the Ninth Street Theatre after next season. Perhaps.

FRANK B. WILCOX.

## DENVER.

Modjeska drew very large houses at the Broadway week ending 9. The Soudan opened 11 to a crowded house.

Agnes Huntington appeared at the Tabor week ending 9. Effie Ellsler, supported by the veteran Couldock, didn't have as good a house as I looked for to see her have on her opening night in Hazel Kirke. Power of the Press 11-16.

Uncle Tom's Cabin is the attraction at the People's with members of the stock co. in the cast. Business is as prosperous as ever.

Maude Durbin, an aspiring amateur, is said to have been offered a position in Modjeska's co.

J. A. Reed, press agent for the Tabor, will do the same work for a circus this Summer.

Week of 18 at the Broadway is vacant except two nights, 20, 21, when the new comic opera, Native Silver, will be produced. It is said to be a meritorious work. W. P. PEABODY.

## JERSEY CITY.

Dore Davidson and Rawie Austen appeared at the Academy of Music 11-16 in Dangers of a Great City. The play afforded the stars scope for the display of their ability, and they were fairly well supported. Business light. Vernona Jarbeau in Starlight 18-23.

The Opera House during the week was occupied by the Boston Ideals Uncle Tom's Cabin co. The well-worn play was strongly presented to fair business. Paul Kauvar 18-23. W. C. F.

## CONTRARY TO LAW.

*Spirit of the Times.*

We have repeatedly called the attention of Mayor Grant, who licenses places of amusement, and of the other city officials to the systematic violations of the Sunday law at several theatres. These violations are usually covered by pleas of charitable benefits, or personal testimonials, or sacred concerts. But, next Sunday, at the Standard Theatre, the law is to be flagrantly defied. The persons who are managing the affair have the impudence to advertise that the entertainment to be given at the Standard next Sunday evening, is "Not a testimonial; not a benefit; but a great, big Sunday programme composed of favorites who are engaged for money." As such, it is contrary to law. Is it possible that Mayor Grant and the Police Commissioners are waiting until some Dr. Parkhurst takes up this branch of municipal lawbreaking and teaches them their duty by going on the Sunday night stage as a skirt dancer? The Standard offense is rank, and ought to be made a test case. If it be allowed, we shall have theatrical performances on Sundays within a year.

Louis James, Frank Losee, Marion Elmore, George R. Edeson and Mrs. Selden Erwin have been engaged by Jacob Litt for his Summer stock season in St. Paul and Minneapolis. The first play to be presented is a comedy-drama by William Haworth, who will superintend its production. It is in this play that Annie Lewis is to star next season.

# CORRESPONDENCE.

## ARKANSAS.

NEWPORT.—OPERA HOUSE (L. Hirsch, manager): Griswold's Uncle Tom's Cabin to almost a full house 8.

## ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): Lew Dockstader's Minstrels 6; S. R. O.

## CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lenman, managers): The Juch Opera co. closed a fair return engagement 7. Gillette's All the Comforts of Home 7-9 to good houses. Marie Wainwright 19-23. ==LOS ANGELES THEATRE (H. C. Wyatt, manager): Strolling Players closed 6. Ovide Musin and Concert co. 11-12; Wallick's Bandit King 13-16; Bostonians 18-21. ==ITEMS: J. J. Gottlob, manager of the California Theatre, San Francisco, is in the city, and is being entertained and shown the points of interest by Manager Wyatt.—R. E. Johnston, with Ovide Musin, is in town in the interests of his principal.—The Juch Opera co. is again in pecuniary straits, having been attached by George Gzener and other employes.—Manager McLain, of the Grand, who is the happy possessor of an unsatisfied claim, now holds all costumes and properties in his own name. His partner, Manager Lehman, will go North with the co. until the firm's claim is reduced.

STOCKTON.—AVON (Wm. Humphrey, manager): Spider and Fly 5; large house.

RIVERSIDE.—LOMING OPERA HOUSE (F. A. Miller, manager): Gus Williams 4; light house. All the Comforts of Home 6; packed house.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Emma Juch 1-3 and matinee to good business. ==LOUIS OPERA HOUSE: Dark.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Mr. and Mrs. Sidney Drew in That Girl from Mexico 7; good house. Gus Williams in Keppler's Fortunes 21. ==PEOPLE'S THEATRE (Mrs. C. A. Taylor, manager): Little Lord Fauntleroy to good houses during week ending 9. ==ITEMS: Mr. Taylor, the former manager of the People's, has gone on the road with a co., playing his piece, The Reprieve. Mrs. Taylor assumed the management of the theatre for one week, but now Will Chapman will take it in charge. He was the leading man of the People's Theatre stock co. for a long while.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): Spider and Fly to excellent business 1, 2. Mr. and Mrs. Sidney Drew in In Honor Bound as a curtain-raiser, and That Girl from Mexico to light houses 4. John Dillon in Wanted, the Earth 6, 7 poor business. ==ITEM: During their stay in this city, Mr. and Mrs. Drew and co. were entertained at the celebrated Huggin "Rancho del Paso," by the foreman, John Mackay. The world-renowned racers, "Salvator" and "Firenzi," were brought out and exhibited for the benefit of the visitors, and, altogether, a very jolly and entertaining time was had.

## COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Hallen and Hart presented the comedy Later On to S. R. O. 6.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Hallen and Hart presented Later On to good business 4. Miss Fuller's serpentine dance was a leading feature.

## CONNECTICUT.

BRIDGEPORT.—BUNNELL'S THEATRE (G. B. Bunnell, manager): U and I 7 was poorly attended. E. H. Sothern in Lord Chumley 8; large audience. Money Mad 9 (two performances). The piece was well staged, and capably acted; attendance light. Mr. and Mrs. Kendal in A Scrap of Paper 13. That people will not pay double prices to see a performance in our local theatre has been demonstrated a sufficient number of times for managers to take heed. ==GRAND OPERA HOUSE: (C. J. Belknap, manager): Kittie Rhoades closed a successful week 9.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): The Old Homestead, with Archie Boyd as Uncle Josh, packed the house 7-9, giving general satisfaction. The Kendals, in A Scrap of Paper, drew a fashionable audience 11, though not so large as on the previous engagement. Lost in New York, with realistic features, to a top-heavy house 12. ==ALLYN OPERA HOUSE (F. A. Thomas, manager): The Lorenzo Brothers' comb. opened 11 for a week, but closed after the first night, owing to a disagreement with local management. ==ITEMS: The Calhoun Printing Company and Hartford Lodge of Elks have each contributed $25 towards the Fund fair. Judge Walsh, of Hartford Lodge, was elected Mayor of New Britain 12. The annual ball of the Lodge, Easter Monday, will be an elaborate affair. The Governor, Comptroller, and other official dignitaries will attend. Grand Exalted Ruler, Colonel E. B. Hay, and Mrs. Hay, of Washington, will be present.

TORRINGTON.—TORRINGTON OPERA HOUSE (F. A. Matthews, manager): London Gaiety Girls 7; packed house. Louise Hamilton co. in repertoire 28-30.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Money Mad 8; small house. Charity Ball 11; good house.

NORWICH.—BROADWAY THEATRE (C. E. Case manager): Shenandoah drew a fair audience 8. The Old Homestead to the usual packed house 11. Lost Paradise, with the original Boston cast, 16. The Burglar 21; Ulie Akerstrom 28-30.

NEW LONDON.—LYCEUM THEATRE (C. F. Stoll, manager): Old Homestead 12; good business.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): R. A. Dumary Comedy co. 11-13 in repertoire to fair business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dumary Comedy co. in repertoire 7-9 to good business. W. W. Dayton 11, 12; fair business.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Vernona Jarbeau in Starlight 8; fair business. Gus Heege in Von Yonson 9; good house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Lost in New York 11; large audience.

WATERBURY.—JACQUES' OPERA HOUSE: Vernona Jarbeau, supported by one of the best comedy cos. seen here this season, presented Starlight to a delighted audience 7. Mattie Vickers and her co. in Jacquine and The Circus Queen 8, 9 to good business. The engagement of Mr. and Mrs. Kendal 19 proved to be one of the most brilliant events of the season. The play selected was A Scrap of Paper, and a large and fashionable audience evinced every evidence of their thorough appreciation.

## FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Dockstader's Minstrels 5, 6; large business. ==ITEM: The Elks of this city gave a social session night of 8 in honor of the members of Dockstader's Minstrels co. Frank Girard, of that co., presided as chairman.

## GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Baldwin Comedy co. 4-6; fair business. General satisfaction.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Lew Dockstader's Minstrels 5; good business.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): The Deshon Opera co. closed a week's engagement 9 to crowded houses at reduced prices. Dockstader's Minstrels 11; satisfactory business.

ATHENS.—NEW OPERA HOUSE (D. P. Hazleton, manager): The Deshon Opera co. commenced a week's engagement 11, opening to good business.

## ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks manager): Barlow Brothers' Minstrels 7; fair business. Philomela Quartette co. gave an excellent entertainment to poor business 9. McLean and Prescott in Cleopatra to a large house 12.

JOLIET.—JOLIET THEATRE (R. L. Allen, manager): Carroll Johnson in The Irish Gossoon was well received by a rather small audience 6. Our Irish Visitors 9.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Rose Hill English Folly co. 5; large masculine audience.

STREATOR.—PLUSH OPERA HOUSE (J. E. Williams, manager): Alone in London 4; small-sized audience. Our Irish Visitors 7; good business.

CANTON.—NEW OPERA HOUSE (C. N. Henkle manager): Two Old Cronies 9; good house.

PEORIA.—THE GRAND (J. S. Flaherty, manager): The Soudan 6; S. R. O. Kendall's Pair of Kids 12; 13; good house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Stetson's Uncle Tom's Cabin co. 9; fair business. The advance sale assures a good house for Modjeska 12.

ENGLEWOOD.—TIMMERMAN OPERA HOUSE (H. B. Thearle, manager): Ezra Kendall in A Pair of Kids 11; fair house. Mr. Barnes of New York 16.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Duncan B. Harrison and John L. Sullivan in Honest Hearts and Willing Hands 6; crowded house. Rhea 14. ==DURLEY THEATRE (E. E. Donnelly, manager): Galloway Specialty co. opened a two weeks' engagement 11 to big business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): O'Dowd's Neighbors 6; fair-sized audience. Honest Hearts and Willing Hands 8; one of the largest houses of the season.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Duncan Clark's Female Minstrels to good business 9; performance fair.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Duncan Harrison and John L. Sullivan in Honest Hearts and Willing Hands to a crowded house 7.

ALTON.—TEMPLE THEATRE (B. H. Wortmann manager): His Nibs the Baron 2; fair business. The Fire Patrol 4 to very good business. Rhea in her new play La Czarina 11; large and greatly delighted audience. Holden's Comedy co. 18-24.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): The County Fair 4; appreciative audience; performance excellent. Anderson's Two Old Cronies 8 kept the audience in a continuous roar of laughter.

QUINCY.—OPERA HOUSE (A. Doerr, manager): The Soudan 7; fair house. A Pair of Kids 13.

WAUKEGAN.—PHOENIX OPERA HOUSE (Jameson and Coon, managers): Barlow Brothers' Minstrels entertained a big house 8.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Carroll Johnson in The Gossoon 9; fair house. Stuart Robson in The Henrietta 15; good advance sale. ==OPERA HOUSE (F. B. Kirch, manager): Rose Hill's Burlesque co. 6; good house; general satisfaction.

## INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Miller Opera co. in Ship Ahoy opened to a good house 12. The Old, Old Story 13, 20; A Temperance Town 21-23. ==ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): May Russell co. 18-20. ==PARK THEATRE (Dickson and Talbott, managers): The Midnight Alarm opened to S. R. O. 11.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Bobby Gaylor in Sport McAllister 9; good house.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): A concert was given 6 by local amateurs, assisted by Belle Warner Bottsford, violinist. Kidnapped was presented 8 by Anderson's Unique co. to a good house. A Fair Rebel 15.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): Denman Thompson and George Ryer's Two Sisters co. 4; good house. Bobby Gaylor in Sport McAllister 8; good house.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Pulse of New York 6; fair business.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): World Against Her 2; light house. Kidnapped 9. ==ITEM: Manager Stuart is confined to his home by illness.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Two Sisters 6; good house. A Fair Rebel 14.

EVANSVILLE.—GRAND (King Cobbs, manager): The Old, Old Story 5; fair house.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, manager): Lilian Kennedy and co. to a crowded house.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): Roland Reed and a capable co. presented Lend Me Your Wife to a delighted audience 11.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): An American Hero pleased a fair house 9.

## IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): The Soudan 9; most fashionable audience of the season; gross receipts, $850. ==TURNER OPERA HOUSE: Eva Vincent Theatre co. week of 4; good business at 25-35-50.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (John Dohany, manager): The Payton Comedy co. closed a week's engagement to good business 9. Newton Beers' Comedy co. opened a four days' engagement in The Circus Girl to fair business 10.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Felix and Eva Vincent opened to a crowded house 11. ==STEIN'S MUSIC HALL (S. G. Stein, Jr., manager): The Fisk Jubilee Singers 9; crowded house.

DES MOINES.—FOSTER'S OPERA HOUSE (Wm. Foster, manager): Dark. Stuart Robson 9 has a large advance sale for 13. ==GRAND OPERA HOUSE (William Foster, manager): Anderson's Two Old Cronies 7; big business. Modjeska, return date, by request, has a big advance sale at advanced prices for 11. BIJOU THEATRE (E. A. Cooper, manager): Large business continues.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): P. Alexander Johnstone 3, 4; light business. Remenyi Concert co. 5; fair business. Stuart Robson 9 in The Henrietta to good business.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Neil Burgess' County Fair 6; good business. Minna Gale 26.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Andrews Opera co. in Fra Diavolo 7; packed house.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): O'Dowd's Neighbors had an overflowing house 8. ITEM: Efforts are being made by Burlington parties looking to the organization of a Summer opera co. to play a series of week stands in a circuit composed of this and several neighboring cities.

DUBUQUE.—THE GRAND (William F. Roehl, manager): Stuart Robson 6; fair house at advanced prices. Uncle Tom's Cabin (Stetson's) 7; poor business. The County Fair 8; good house. Mark Murphy in O'Dowd's Neighbors 9 was the hit of the season.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Remenyi's Grand Concert co. 11; good business. Conway, the magician, 9; fair business.

## KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Robert Mantell in Corsican Brothers 4. The audience was not as large as it should have been, owing to the general fears of the pending cyclone with which the city was threatened. Mr. Mantell's work was of the most acceptable, and his support very satisfactory. Charles A. Loder in Oh, What a Night! 5; satisfactory business. Effie Ellsler in Hazel Kirke 6, 7. The performances were perfect in the minutest detail, and words of commendation fail. Couldock's work as the blind and feeble old man, wringing his palsied hands in intense agony at the thought of his drowning child beyond his reach of help, is so horribly intense and pitiful, as to give one the nightmare for a month. No one who has ever seen the veteran

actor in this part can forget it. Al. G. Field's Minstrels 9; large business.

**WICHITA.**—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Effie Ellsler 8, 9 in Hazel Kirke to fair business. Such excellent cos. deserve better patronage.——ITEM: Loula Porter, after a week's illness (nervous prostration) at Fort Scott, was able to rejoin the Ellsler co. here.

**PARSONS.**—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Rentfrow's Jolly Pathfinders played a week's engagement 4-9 in a repertoire, embracing A Pair of Owls, The Fast Mail, and C. O. D.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Al. G. Field's Minstrels 6; good business. Charles A. Loder in Oh, What a Night 7; fair house.

**ATCHISON.**—PECK'S OPERA HOUSE (E. L. Martling, manager): The Conreid Opera co. sang Poor Jonathan to a fair audience 5. Ole Olson 7; light house. The Lilliputians at matinee and evening performance did a good business 11.——ITEM: J. Aldrich Libbey and wife left the Conreid Opera co. here on account of trouble with members of the co.

**NEWTON.**—RAGSDALE OPERA HOUSE (T. P. Ragsdale, manager): Al. G. Field's Minstrels 5; one of the largest audiences of the season.

**HUTCHINSON.**—OPERA HOUSE (W. A. Lee, manager): Al. G. Field's Minstrels 4; packed house. Audience delighted.

## LOUISIANA.

**MONROE.**—GARRETSON'S OPERA HOUSE (G. W. Garretson, manager): Lillian Lewis 5; good business.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Gus White, manager): De Lange and Rising in Tangled Up drew a large and delighted audience 9. Little Lord Fauntleroy 16.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): Pat Maloney's co. failed to please a small audience 8.

## MASSACHUSETTS.

**HYDE PARK.**—WAVERLY OPERA HOUSE (F. B. Homans, manager): The Hyde Park Club Dramatics, the society event of the season; large and fashionable audience 6. The Burglar 13.

**GLOUCESTER.**—CITY HALL (Buskin Club, managers): Master and Man 4; fair house. James B. Mackie in Grimes' Cellar Door 9; good house.

**SPRINGFIELD.**—GILMORE'S OPERA HOUSE: (D. O. Gilmore, manager): James B. Mackie in Grimes' Cellar Door 6; light business. Kajanka pleased a large audience afternoon and evening of 7. The Lost Paradise to small audiences 8, 9.

**ATTLEBORO.**—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Shenandoah 6; light house. The management of this house present first-class plays, and the patronage should be much better.

**HOLYOKE.**—OPERA HOUSE: (W. E. Kendall, manager): Kajanka 6; fair house. Mattie Vickers in Jacquine 7; small but well-pleased audience. Hands Across the Sea 12; fair house.

**WALTHAM.**—PARK THEATRE: (William D. Bradstreet, manager): W. S. Cleveland's Minstrels 7; good business. Mr. Potter of Texas 14; Grimes' Cellar Door 22; Ulie Akerstrom 25-7.

**FITCHBURG.**—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Cleveland's Minstrels 6; good business; good performance.

**TAUNTON.**—MUSIC HALL (A. B. White, manager): Richard Golden in Jed Prouty 8; fair house. County Fair 22; large business; performance satisfactory.

**NEW BEDFORD.**—OPERA HOUSE (W. W. Cross, manager): Held by the Enemy 7; large audience. Richard Golden in Jed Prouty 9; light house. Charity Ball 21; The Burglar 25; Grimes' Cellar Door 25; Beacon Lights 29; Pauline Hall Opera co. May 3; Jane 5; Lost in New York 6; Roland Reed 12; Nat Goodwin 12.

**LYNN.**—THEATRE (Charles W. Currier, manager): J. C. Duff's Comic Opera co. in The Queen's Mate to very fair business. Clark and Cox's Spectacular pantomime, Ben Hur, 12-14, drew a large house, as local talent predominated.——MUSIC HALL (Thomas and Watson, managers): Thomas and Watson's co. in Ticket-of-Leave Man 11-13 and Lynwood 14-16; business good.——ITEM: Ab. W. Scott, formerly of Mr. Burkhardt's staff, of the Columbia and Bowdoin Square Theatre, Boston, has been secured to do the lithographing for the Lynn Theatre. Mr. Scott is too well known to need any recommendation, and the Theatre is very fortunate in securing his services.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Kajanka 9; Cleveland's Minstrels 12; both to good houses.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Al. Hayman's co. in Shenandoah (Fast Day) to large business. Donnelly and Girard in a return engagement of Natural Gas to a fair house 9. Richard Golden 11 in Old Jed Prouty to poor business.

**AMESBURY.**—OPERA HOUSE (C. W. Currier, manager): The Burglar appeared 7. Kajanka 11; fair-sized audience. McDonald's "Picturesque Scotland" gave a good entertainment to a small house 12.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Donnelly and Girard in Natural Gas pleased a good house 6. The County Fair 7-9; good business. J. C. Duff's Opera co. in Queen's Mate 12 and Paola 13; fair business.

**WORCESTER.**—THEATRE (Rock and Brooks, managers): Ulie Akerstrom 7-9 and Held by the Enemy 11-13 were the week's attractions. The houses were very good.——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Ethel Tucker in Leah 7-9 and Miss Rober in Roger la Honte 11-13; splendid houses. Miss Tucker presented Tried and True for her benefit 8. Every seat was sold a week in advance.——FRONT STREET OPERA HOUSE (William H. Arnold, manager): Pauline Markham 7-9 and Fay Foster Burlesque co. 11-13. Good business.——ITEMS: Manager Lothrop spent a few days in the city this week.—Ulie Akerstrom does not play during Holy Week, so she gave her co. a vacation for that time.

**LOWELL.**—OPERA HOUSE (John F. Cosgrove, manager): Mme. Janauschek in The Harvest Moon 6; good house. Performance first-class. The Dazzler 7; crowded houses matinee and evening. Highly pleased audiences. Kajanka 8; Cleveland's Minstrels 9; both to poor business. New York Symphony Orchestra 12; good house.——MUSIC HALL (Allen J. Litchfield, manager): Stock co. in Ticket-of-Leave Man 7-9; Daniel Boone 11-13; good houses and general satisfaction.——HUNTINGTON HALL (George Mevis, manager): Arizona Joe in The Black Hawks 7; poor house.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): Richard Golden in Old Jed Prouty had a packed house and gave a fine performance 7. The Dazzler was presented by a good co. to fair business 9. The Lost Paradise, as presented by Charles Frohman's Boston co., was the finest attraction of the season and they played to good houses 11, 12.——GAIETY THEATRE (A. B. White, manager): A large audience witnessed another first-class variety performance at this house 11. The artists this week included Frank and Ida Oliday, Albini, Nellie Maguire, Winstanley, West, and several other good performers.——ITEMS: Carrie Turner, leading lady of The Lost Paradise co., in her hurry to catch a train, left her diamonds at the Belmont Hotel, but they were forwarded to her at New Bedford the same day.—Harry Mills, of the same co., underwent a painful operation on his eyes in Boston 12, but he pluckily played his part in this city on the same evening.

## MICHIGAN.

**BATTLE CREEK.**—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Fire Patrol 5; fair house. Gorton's New Orleans Minstrels 7; fair house.

**DOWAGIAC.**—OPERA HOUSE (R. Lewis, manager): Adams and Lenten's Crazy Lot 6; fair business. Ida Van Courtland 16.

**MARQUETTE.**—OPERA HOUSE (W. A. Ross manager): Sutton's U. T. C. 9; afternoon and night to good houses.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Noss Jollities in a Quick Match gave a good entertainment to a small house 7. Charles A. Gardner 20; Vance's Limited Mail 23; Marie Prescott 26.

**BAY CITY.**—GRAND OPERA HOUSE (A. E. Davidson, manager): Cleopatra 4; large audience. Swedish Ladies' Concert co. 5; business fair.

**MUSKEGON.**—OPERA HOUSE (Fred. L. Reynolds, manager): Gorton's Minstrels 8; light house.——ITEM: Mrs. Gorton, Mrs. Masten, Frank Guild, and Joseph Gorton, jr., joined the troupe at Battle Creek. Their season closes at Duluth May 1.

**PORT HURON.**—CITY OPERA HOUSE (L. A. Sherman, manager): J. H. Browne's Theatre co. 4-9; fair business.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Bobby Gaylor as Sport McAllister drew a fair-sized audience 7.——GRAND OPERA HOUSE (Harry Churchill, manager): Gaiety Burlesque co. 8; satisfactory performance to a good house.

**GRAND RAPIDS.**—POWERS' GRAND OPERA HOUSE (J. M. Lathrop, acting manager): She Couldn't Marry Three 4; good sized audience. Karl Gardner 16.——REDMOND'S (C. S. Burroughs, acting manager): Agnes Wallace-Villa presented The World Against Her week of 11 to good business. Fast Mail 18.

**JACKSON.**—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Hanlon's Fantasma 6 delighted a large house. Lillian Kennedy in She Couldn't Marry Three 8 to a large and well-pleased house. The Fire Patrol 9 to fair business. The Limited Mail 25.

**SAGINAW.**—ACADEMY OF MUSIC (S. G. Clay, manager): R. D. MacLean and Marie Prescott in Cleopatra 5; large house.

## MAINE.

**BATH.**—COLUMBIAN OPERA HOUSE (R. P. Hann, manager, Dan McCarthy and Gus Reynolds' co. in the Dear Irish Boy 4; fair house; fair performance.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, Von Yonson closed a successful two nights' engagement 5. Dear Irish Boy 6 to a fair house.

**PORTLAND.**—LOTHROP'S THEATRE (George E. Lothrop, manager): Gus Reynolds and a very good supporting co. in Dear Irish Boy did a fair business 7-9.——ITEMS: Manager Stockbridge announces the Duff Opera co. 14-16 in Queens Mate and A Trip to Africa. Business Manager Farren and six members of Dear Irish Boy co. jumped from here to Chicago 11, where a new co. will be organized for the rest of the season. Genial George Reardon lingered here 11, 12 in the interests of Charity Ball. Manager Keeler, of Sam'l of Posen, was in town 13, completing his route through Maine towns.

## MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE (Previus and Evans, managers): Lillian Lewis in Creole Lorraine 6.

## MINNESOTA.

**MANKATO.**—OPERA HOUSE (W. O. Ford, manager): Watson Jubilee Singers 11, 12; poor business. Robert Mantell in Monbars 13.

**MINNEAPOLIS.**—GRAND OPERA HOUSE (J. F. Conklin, manager): The American Extravaganza co. gave Sinbad 11 to the capacity of the house. The production was elaborately staged, and made an unqualified hit. The principals were all cordially received.——LYCEUM THEATRE (J. F. Conklin, manager): Remenyi Concert co. in concert 13.——BIJOU OPERA HOUSE (Jacob Litt, manager): Walter Sandford's melodrama, My Jack, opened a week's engagement 10 to the usual large audience. The co. is below the average.——PENCE OPERA HOUSE (Edwin P. Hilton, manager): Downing's Creoles gave two performances 10 to packed houses.

**DULUTH.**—TEMPLE OPERA (John T. Condon, manager): From Sire to Son, which has been heard in Duluth several times, was presented 5 by Milton Nobles and his excellent co. to a small but very enthusiastic audience. Remenyi Concert co. 8 to S. R. O. Hart's Comedy co. gave an alleged performance 9 to a small audience. Hanlon's Superba 13-15; Sinbad 18-20; Patti Rosa 22.——THE LYCEUM (W. A. Seely, manager): Henry Seely and his players gave a one-night and matinee return engagement 9 to fair and very enthusiastic audiences. At the matinee Comrades, a curtain-raiser, was successfully produced. Its author is Will H. Wright, manager for Henry Lee, and an old-time pencil pusher on Western newspapers. In the evening the double bill of Runaway Wife and The Bells was given. This was the first presentation of The Bells by Mr. Lee, and he was much pleased with it, and will play it at Kansas City, where he goes next. Robert Mantell 15, 16; Maud Granger 22, 23; Marine Band 27.

## MONTANA.

**ANACONDA.**—EVANS OPERA HOUSE (John Maguire, manager): Patti Rosa to large business 4.

**HELENA.**—MING'S OPERA HOUSE (J. C. Remington, manager): Patti Rosa to fair business 5, 6.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Hanlon's Superba 7-9 to crowded houses. Mrs. Jenness Miller will lecture on "Dress Reform" 14; Frederick Ward 21-23.

## MISSOURI.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schuchert manager): Barlow's Metropolitans delighted fair houses week of 4.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Sadie Raymond co. 4-9; small but well-pleased audiences. Sharpley's Lyceum Theatre co. 18-23.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): John L. Sullivan and Duncan B. Harrison in their new piece, Broderick Agra, to a packed house 9. His Nibs the Baron 12.

## NEBRASKA.

**FREMONT.**—LOVE OPERA HOUSE (Miller and Ellick, managers): Isaac Payton Comedy co. opened a week's engagement 11 to a packed house.——ITEM: Andrews' Opera co., billed for 14, have canceled engagement.

**YORK.**—NOBLE'S OPERA HOUSE (J. H. Cowell, manager): Imperial Comedy co. for a week, commencing 11.

**HASTINGS.**—KERR OPERA HOUSE (A. H. Murray, manager): Isaac Peyton Comedy co. week ending 2 to good business.

**LINCOLN.**—THE NEW LANSING (Ed. A. Church, manager): The Baron, Count and Countess Magri, the latter personage formerly Mrs. Tom Thumb, assisted by a number of specialty performers, gave a good entertainment to a light house 6. Matinee to good business. Stuart Robson filled the house 11. Al. G. Field's Minstrels 12.——THE FUNKE (F. E. Ogston, manager): The Spooner Comedy co. lengthened its engagement to the third week and turned people away on the last night of its engagement. 9. Minna Gale in Romeo and Juliet and As You Like It 11, 12.

**OMAHA.**—BOYD'S THEATRE (Boyd and Haynes, managers): Robert Mantell 7-9 to good business. Stuart Robson in The Henrietta, return engagement, 10 to large business.——PARNAM STREET THEATRE (Crawford and Burgess, managers): Newton Beers in his new play, Eloped with a Circus Girl, to small business 7-9. Spooner's Comedy co. 10-13; light houses.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (John O. Ayers, manager): The Burglar to light business 8. Kajanka 12; small house.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Belle Marshall Locke's pupils in Used Up to good business 7. Cleveland's Minstrels 9; fair house.——PHOENIX HALL: Rufus Somerby's Parlor Musee is attracting large audiences nightly.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Von Yonson 6, good business. Atkinson's Comedy co. in Peck's Bad Boy drew a large audience 7.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Charles Frohman's Boston Stock co. in The Lost Paradise 6, 7, good business; co. very fine. Natural Gas 8; fair-sized house; everybody pleased. Bob Fitzsimmons' Athletic and Variety co. 9; light house; tame performance.

**EXETER.**—OPERA HOUSE (J. D. Wingate, manager): The Burglar 8; good house.

## NEW JERSEY.

**PATERSON.**—JACOBS' OPERA HOUSE (H. R. Jacobs' manager): Pauline Hall Opera co. drew fairly well 11, 12. U and I 13 gave a poor performance to a fair audience. Ferguson and Mack's Comedy co. in McCarthy's Mishaps 14-16.——PEOPLE'S THEATRE (George E. Rogers, manager): Turner's English Girls did a fair business week ending 16.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): A Texas Steer 9; crowded house. The Pauline Hall Opera co. presented Madame Favart 13 to a good-sized audience.

**PLAINFIELD.**—MUSIC HALL (Demarest and Runyon, managers): The Charity Ball to fair business 5. The Burglar 9; small house.

**ELIZABETH.**—TEMPLE OPERA HOUSE (A. H. Simonds, manager): The Burglar was presented to a small audience 8. Alabama 9; medium-sized audience.

**HOBOKEN.**—HOBOKEN THEATRE (W. S. Ross, manager): McCarthy's Mishaps to medium business 12-13, followed by Tom Sawer to light houses rest of week. Golden Nugett 18-20.——CROKHEIM'S THEATRE: The Lilly Clay co. 11-16 to good business and pleased audiences.

## NEW YORK.

**BUFFALO.**—ACADEMY OF MUSIC (Meech Brothers, managers): Marie Tempest—Casino co.) in Tyrolean and Nanon at advanced prices drew crowded houses. Holy Week, theatre closed. Margaret Mather in The Egyptian 18; Devil's Auction 20.——STAR THEATRE (Robinson and Lederer, managers): Joe Murphy could not resist, and has returned to the Kerry Gow. He drew well during his engagement.——COMINNE LYCEUM: This house has changed hands, and H. R. Jacobs has decided to take it out of his circuit on account of the rent being too high. "Pop" Wiston is to be retained, and will conduct the house upon the same policy as it has been formerly run; bookings are scarce here at present on account of the transfer, but arrangements are being made for Summer opera.——COURT STREET THEATRE (H. R. Jacobs, manager): Harry Williams' co. 11, made a good showing on the opening night, and have followed up with good patronage.——ITEMS: John Meech, of the Academy, will henceforth be known as "Millionaire John." He has been booming the town of Lancaster for the past two years, naming streets and avenues after professionals, and finally when the Central Road located the town of Depew right beside his special preserves, stock went up, and his costume now consists of nothing but a smile, which he wears with the best of grace. Fred. Wren, his side-partner (formerly with Booth and Barrett), is busy from morning until night counting John's money, and explaining about Lake Como.—The Buffalo *Express* prints this pleasant notice: "Harry Ferren, press agent of the Academy of Music, is deservedly popular with the theatrical profession, and the other day he received a very flattering testimonial of his worth from Frank McKee, the general manager for Hoyt and Thomas. In a letter in which Mr. McKee enclosed his photograph, he also wrote to this effect: 'I want to thank you for the efficient work that you did for the Temperance Town, and I only wish that I could receive as good treatment at every theatre that I go into as I did at your hands and Meech Brothers, as I passed one of the pleasantest weeks in a business way, that I have in many years.'"

**ALBANY.**—LELAND OPERA HOUSE (F. F. Proctor, manager): U and I co., headed by Tim Cronin, played 11, 12 to rather moderate business, and the production was not remarkable for any pronounced excellence. During the two succeeding nights The Private Secretary was presented, not any too well, before an audience of fair proportions.——ALBANY THEATRE (H. P. Soulier and Co., managers): Hassan's co. in One of the Finest filled out the week here to fair patronage.——HARMANUS BLEECKER HALL (Ormond H. Butler, manager): Fanny Davenport appeared 11-13.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Charles Willard in Alvin Joslin to very small business.

**CORTLAND.**—OPERA HOUSE (Warner Rood, manager): The Amherst College Glee and Banjo Club gave an excellent entertainment to a full house 11.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The New York Symphony Orchestra delighted a small audience 6. The Charity Ball pleased a good-sized audience 8. E. H. Sothern, supported by an excellent co., presented Lord Chumley before a large and very fashionable audience. Holden's Ten Nights in a Bar Room 20. Jane 21; McCarty's Mishaps 26.

**OSWEGO.**—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): George C. Staley in A Royal Pass 6; large house. The Dazzler 21; Milton Nobles 28; Gilmore's Band 27.——ITEM: Lottie Blair, of the Royal Pass co., a former resident of this city, was warmly welcomed on her appearance here.

**COHOES.**—CITY THEATRE (E. C. Game, manager): Little's World co. 9; A Boy Tramp 12; both to light houses.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): Madame and Augustin Neuville in The Boy Tramp 11; general satisfaction. The Still Alarm (benefit Filkin's Hose Co.) 21.

**PORT JERVIS.**—LEA'S OPERA HOUSE (George Lea, manager): Beacon Lights 7; small audience; satisfactory performance. Barry and Fay in McKenna's Flirtation 9; fair business; excellent entertainment. Gormans' Minstrels 12; large business; general satisfaction.

**TROY.**—RAND'S OPERA HOUSE (Gardner Rand, manager): The Westerner played to fair business 7, 8. Joseph Murphy in Shaun Rhue drew a big house 9.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Primrose and West's Comedy co. presented Bells to fine business 8, 9. Anna E. Fay gave a spiritualist entertainment to S. R. O. 10.——GAIETY THEATRE (James Hearne, manager): Kennedy's Laugh-Makers to a good house week of 11.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Woolf, manager): Aronson's Opera co. appeared in The Tyrolean and Nanon 11, 12 to fine audiences. Marie Tempest was in excellent voice, and was rapturously applauded. The capabilities of Drew Donaldson were exhibited to advantage as Princess Marie. House dark remainder of the week. The Ensign and Margaret Mather 18-23.——COOK OPERA HOUSE (H. R. Jacobs, manager): The Baker Opera co. presented Said Pasha, The Beggar Student, Three Black Cloaks, Bohemian Girl, and The Brigands during the week ending 16. Business good.——ACADEMY (H. R. Jacobs, manager): Harry Kernell's Vaudeville co. attracted fine houses week of 11. True Irish Hearts 18-23.——MUSEE THEATRE (M. S. Robinson, manager): The Japanese troupe filled the house week closing 16. New novelties on the stage and in curio hall 18-23.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Private Secretary 12, poor house. Performance excellent. Royal Pass 13.

**OLEAN.**—OPERA HOUSE (Wagner and Reis, manager): Helen Barry in A Night's Frolic 9; fair house.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Paris Gaiety Girls 8; good house. Von Yonson 14; Conried Opera co. 21. Punch Robinson's Dramatic co. 28-30.

**BINGHAMTON.**—OPERA HOUSE (J. P. E. Clarke, manager): Private Secretary 8; fair business; a highly satisfactory performance. Helen Barry in A Night's Frolic 12; benefit of local Letter Carriers' Association; well-filled house. Charles Willard in Alvin Joslin 13; good business.

**AUBURN.**—BURTIS OPERA HOUSE (E. S. Newton, manager): Elsie Leslie in the Prince and Pauper 7; Private Secretary 11; fair business. E. H. Sothern in Lord Chumley 14; George C. Staley in A Royal Pass 19.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Helen Barry in A Night's Frolic won warm plaudits from a large and fashionable audience 11. Mora closed her week's engagement 9, having given seven performances. Crowded houses nightly, and the people well pleased.

**UTICA.**—OPERA HOUSE (Horace E. Day, manager): Sol Smith Russell presented Peaceful Valley to before a large and cultured audience. George C. Staley presented A Royal Pass 9 before a fair-sized audience.

**JOHNSTOWN.**—GRAND OPERA HOUSE (Charles H. Ball, manager): The Albanians Opera co. sang The Bohemian Girl before an audience of good proportions 7.

**MALONE.**—OPERA HOUSE (A. B. Merritt, manager): Professor Button (magician) in A Night of Mystery 16-18.

**NEWBURG.**—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Charity Ball to a fair house. E. H. Sothern in Lord Chumley 12; fair house. Gormans' Minstrels 13; fair business.

**ITHACA.**—WILGUS OPERA HOUSE (S. L. Wilgus, manager): Charles Willard as Alvin Joslin 9; good business.

**MIDDLETOWN.**—CASINO THEATRE (Horace W. Corey, manager): George E. Peck's Beacon Lights 6; large and well-pleased house. Barry and Fay in McKenna's Flirtation to a S. R. O. house 9. Audience well pleased. Gormans' Minstrels to S. R. O. 11.——ITEMS: Mr. Fay, of the Barry and Fay co., joined the co. here after an absence of seventeen months. They will produce their new play, Green Goods, next season.

## OHIO.

**COLUMBUS.**—GRAND OPERA HOUSE (James G. and H. W. Miller, managers): Maggie Mitchell in Little Maverick attracted good houses 7-9, and seemed to please as well as ever. The Devil's Auction was put on in fine style, and attracted large houses 11-13. James Corbett, the pugilist, appears 14. Two Sisters 17-20.——PARK THEATRE (Albert G. Owens and Charles A. Lavman, managers): Thomas E. Shea closed a successful week's business 9 in Barred Out. A. W. Fremont in 777 opened 10, and is playing to good business.——ITEMS: Dave Freiburg, advertising agent of the Bijou Theatre, Pittsburg, was home on a visit last week.—Will Dean, one of our most promising amateurs, has decided to join the profession. He has been tendered a benefit, which will take place at the Grand May 10. Our Boys and scenes from Dr. Jekyll and Mr. Hyde will be the bill.

**IRONTON.**—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Frank Hennig, supported by Maud Dudley, of our city, and the members of the Thomas W. Keene co., played two nights and a matinee 5, 6. The repertoire consisted of Othello, Hamlet, and Richard III., in which Mr. Hennig plays the title roles, and Miss Dudley the parts of Desdemona, Ophelia, and Lady Anne. This was Miss Dudley's first appearance on our stage, and though her friends expected she would do well, they were not prepared for the rare talent displayed by the young actress. She played each of her parts in a graceful, unaffected manner, that would do credit to an older and more experienced actress, and during the three performances there was not one among the large audiences who was not delighted with her acting, and who did not predict for her a bright future. After the performance on Tuesday evening, the many friends of Miss Dudley gave a reception in her honor at the Elks parlors. The Little Tycoon, with R. E. Graham as General Knickerbocker, played an Elks benefit to S. R. O. 7. Hilda Vernon Dramatic co. 11-16.

**POMEROY.**—OPERA HOUSE (Edward L. Keiser, manager): Frank Hennig, supported by Walter Matthews, Henrietta Vaders, and others of the Thomas W. Keene co., presented Othello 5 to a large and fashionable audience. Fred C. Mosley and Edwin Ferry in Damon and Pythias 13.——ITEM: The Frank Hennig co. disband 9 at Parkersburg, W. Va.

**LANCASTER.**—CHESTNUT STREET THEATRE (Kinneman and Edmiston, managers): Little Tycoon 6; fair business. Agnes Herndon in La Belle Marie pleased a small audience 9.

**RAVENNA.**—REED'S OPERA HOUSE (Carter and Judson, managers): Kentrow's Below Zero 8; poor business. Frank Mayo 18.

**ALLIANCE.**—GODDARD'S OPERA HOUSE (C. W. Casselman, manager): Ray L. Royce in Tom's Vacation 6, good business.

**MIDDLETOWN.**—SORG'S OPERA HOUSE (J. C. Brereton, manager): The Old, Old Story 13; return date; fair house. Pair of Jacks 18.

**TIFFIN.**—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Below Zero to a poor house 4. Little Puck was presented 5; benefit of the Elks.

**MARION.**—MUSIC HALL (James B. Sargent, manager): Lincoln J. Carter's Fast Mail 11; large house; excellent performance.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (T. L. Huchins, manager): Gracie Emmett in The Pulse of New York 7; large and delighted audience. Fast Mail 15.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (H. B. Boyle, manager): Little Puck 6; Elk benefit. Maggie Mitchell 18.

**PORTSMOUTH.**—GRAND OPERA HOUSE (E. S. Grimes, manager): Little Tycoon 8; house crowded at advanced prices.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): The Stowaway 7; fair house.

**UHRICHSVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Joseph Sullivan in Blackthorn 8, 9; very light audiences. Performance fair.

**WASHINGTON C. H.**—OPERA HOUSE (H. B. Smith, manager): A Pair of Jacks 9; S. R. O. Audience well pleased.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Hunt and Green, managers): Carter's Fast Mail 8; fair business.

**BELLAIRE.**—ELYSIAN THEATRE (Dickens and Du Bois, managers): Bill Nye and Burbank pleased a large audience at advanced prices 6. A Pair of Jacks to a small house 7; very unsatisfactory.

**KENTON.**—GRAND OPERA HOUSE (Henry Dickson, manager): Two Sisters 8; large audience.

**TOLEDO.**—WHEELER OPERA HOUSE (S. W. Brady, manager): Mr. Barnes of New York to slim houses 11, 12. The houses, however, were as big as the merits of the performance.——PEOPLE'S (Brady and Garwood, managers): Charles McCarthy in One of the Bravest to fair business week closing 16. Police Patrol 18-23.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Foltz, manager): Lewis Morrison in Faust 6; fair house. Ariel-Thomas co. 7; S. R. O.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Two Sisters 9; fair business. Walker Whiteside 11; fair house.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): The Stowaway 9, heavy gallery. A Fair Rebel 11; fair-sized audience. A Celebrated Case, by local amateur talent, 18.——ITEM: The Elks have possession of their new lodge room, one of the finest in the State.

**PIQUA.**—CONOVER'S OPERA HOUSE (W. C. Dorsey, manager): The McGibney Family gave a good concert 11; poor business.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. J. Sullivan in The Blackthorn 11; small attendance.

**FREMONT.**—OPERA HOUSE (E. H. Russell, manager): The Limited Mail 11; fair business.

**STEUBENVILLE.**—CITY OPERA HOUSE (W. D. McLaughlin, manager): The Devil's Auction to crowded house. Performance very satisfactory.——ELKS, April 7 will be a memorable day for forty-eight of our representative young men, who were made Elks by Hon. Allen O. Myers, of Cincinnati. Visiting Elks in large numbers from Cincinnati, Cleveland, Columbus, Pittsburg, and Wheeling paraded the streets, and the whole affair wound up with a grand banquet.

**MASSILLON.**—BUCHER'S OPERA HOUSE (G. Heverstock and Co., managers): Carrie Louis co. 4-9; good business. Fat Men's Club 11; crowded house.

**UPPER SANDUSKY.**—OPERA HOUSE (Linn and Gordon, managers): Agnes Herndon 5; crowded house.

## PENNSYLVANIA.

**SCRANTON.**—ACADEMY OF MUSIC (M. B. Borgunder, manager): Alabama 2; good business. Jennie Eustace and Frank C. Bangs shared the honors. Julia Marlowe in Much Ado About Nothing 5; appreciative audience.

**BUTLER.**—ARMORY OPERA HOUSE (F. M. Keene, manager): Hi Henry's Minstrels to S. R. O. 9.

**TITUSVILLE.**—OPERA HOUSE (Buttles and

Gouden, managers): Charles Willard in Alvin Joslin 2; fair business.

**SANTICOKE.**—BROADWAY OPERA HOUSE (F. P. Crotzer, manager): Mr. and Mrs. Lester Franklin in Right Side Up 9; small business.

**READING.**—ACADEMY OF MUSIC (John D. Mishler, manager): Jane 14; large house.——ITEM: The Eden Musee, under the management of George W. Middleton, which was opened a few months ago, has proved a great success, and is now permanently established. The performances given there are very clever.

**ERIE.**—PARK OPERA HOUSE (John L. Kerr, manager): Sol Smith Russell in Peaceful Valley 8; very large and well-pleased audience.

**PITTSTON.**—MUSIC HALL (W. D. Evans, manager): Jane 11; good business. Lewis Morrison in Faust 15.

**HONESDALE.**—OPERA HOUSE (R. W. Bradv, manager): Right Side Up 6; fair business; very poor performance. Marlande Clarke in Silver King 22.

**WASHINGTON.**—OPERA HOUSE (T. G. Allison, manager): Flynn and Sheridan's City Sports Burlesque Specialty co. 6; large house. Melville Sisters' co. began a week's return engagement 11 to a crowded house.

**GREENSBURG.**—LOMISON THEATRE (R. G. Curren, manager): Flynn and Sheridan's City Sports 7; top-heavy house. Frank Mayo as Davy Crockett gave a benefit for Local Manager Curren 12; small audience; admirable entertainment.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Helen Barry in A Night's Frolic 8; good house.——ELKS: Application has been made for a charter to establish a lodge of Elks in this city.

**WAYNESBURG.**—OPERA HOUSE (Cooke and Munnell, managers): Clarence Bennett, supported by an excellent co., opened a week's engagement 11 in A Royal Slave, to a good house.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co. managers): Baker's Opera co. 4-9; good business.

**SHAMOKIN.**—G. A. R. OPERA HOUSE (John P. Osler, manager): Paul Kauvar delighted a large audience 6. Lester Franklin's Right Side Up co. to a deservedly slim house 12.

**BELLEFONTE.**—GARMAN'S OPERA HOUSE (Al. Garman, manager): Dan McGinty's Troubles 8; good house.——ITEM: The McGinty's Troubles co., Manara Brothers, managers, disbanded here on account of unpaid salaries. They attached part of the receipts of the house, and all went to Chicago.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Marlande Clarke in The Silver King 9; performance appreciated, but business very light.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (Wm. G. Elliot, manager): Lewis Morrison 9 in Faust to a large audience. Von Vonson 11; good business.——ITEM: The new Opera House will be opened Aug. 25.

**LANCASTER.**—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Alabama delighted a large and fashionable audience 7. Fanny Rice in A Jolly Surprise 9; large house. Jane 25; Arizona Joe 28, 29; Pauline Hall 23.

**CARBONDALE.**—OPERA HOUSE (Dan P. Byrne, manager): William Barry in McKenna's Flirtation 7; packed house.

**WILKESBARRE.**—MUSIC HALL (M. H. Burgunder, manager): Jane drew a large and fashionable audience 8. Paul Kauvar 11; fair business. Robert G. Ingersoll on "Shakespeare" 12; large audience for the Elks benefit.

**MAHANOY CITY.**—OPERA HOUSE (J. J. Quirk, manager): Concert by home talent for the benefit of Russian Famine Fund 21. St Plunkard 18 23.

**TYRONE.**—ACADEMY OF MUSIC (M. S. Falck, manager): Frank Mayo in Davy Crocket was well received 8. The Vaudevilles 13.

**EASTON.**—OPERA HOUSE (John Brudnet, manager): The Justin Adams Comedy co. in repertoire week ending 9 to rather poor houses. Charles Frohman's co. in Jane 12; large advance sale.

## RHODE ISLAND.

**PROVIDENCE.**—OPERA HOUSE (Robert Morrow, manager): Nat C. Goodwin 4-9; good houses. Mr. Potter of Texas 21-23; fair houses. James T. Powers in A Straight Tip 24-26. Lost Paradise next.——GAIETY OPERA HOUSE (R. P. Byram, manager): Lost in New York 4-9; fair houses. A Hole in the Ground 11-24; good advance sales. Dr. Bill next.——WESTMINSTER THEATRE (George H. Batcheller, proprietor): May Russell Burlesque co. 4-9; satisfactory performance and good houses. The Broom-Maker 11-16. The Boy Tramp next.——LOTHROP'S MUSEUM (George E. Lothrop, proprietor): The attraction 4-9 was Roger La Honte, presented for the first time in this city by the stock co. with Katharine Rober and Max Freeman at their head. Jessie Brown, or The Relief of Lucknow 11-16. The Duke's Motto next.——MUSIC HALL (J. A. Shibley, manager): Promenade concert 11; Reeves' American Band, Brown Brass Band, Brown Glee, Banjo and Mandolin Clubs. Standing room at a premium.——ITEMS: A Hole in the Ground will close season in Boston 30.—W. A. Brady made a flying visit here 4.—Frank A. Slocum, the enterprising agent of Charles Frohman's cos., was here 8, 9 in the interests of the Lost Paradise, which plays a week's engagement at the Providence 18-23.—Katharine Rober, of Lothrop's stock co., was tendered a benefit at the Museum afternoon and evening of 6. The drama, Fate, was presented to large audiences.—J. Gordon Edwards has leased Dyer's Opera House, Olneyville, and a stock co. has been formed known as the J. Gordon Edwards Stock co. They will present Monte 18.—The Broom-Maker co. rested here 8, 9.—Ed. A. Braden, of the Boy Tramp co., was here 8-12.—Charles C. Collins, assistant treasurer of the Providence Opera House, is confined to the house with diphtheretic sore throat.—E. A. McFarland, of The Old Homestead, was in this city 6, 7.

## SOUTH CAROLINA.

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager): The Grau Opera co. 4-9 presented seven operas to large and enthusiastic audiences.

**CHARLESTON.**—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): A season of popular opera by Broderick-Dunbar co. will begin 18.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Dockstader's Minstrels 6 to good business. This finishes the regular season, and the house will be closed until the opening of Summer opera by the Grau co. May 2.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S THEATRE (Fritz Staub, manager): Katie Emmett tendered Treasurer Aebli a benefit 7.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): Marie Hubert-Frohman in The Witch will close the season here 18-16 and matinee, and enough seats have already been sold to assure her crowded houses.

**NASHVILLE.**—THE VENDOME (W. A. Sheetz, manager): Primrose and West's Minstrels 13, 14; advance sale indicates a successful engagement.——THE BIJOU (Brown, Osgood and Reilly, managers): The Bohemian Girl drew fairly well, last week, but was not very satisfactorily presented. The Chimes of Normandy is the opera for this week, with Said Pasha underlined for the next.——ITEMS: Prof. Fisher, leader of the Vendome orchestra, has gone abroad and will spend his vacation at his old home in Germany.—Mrs. Milsom will turn the Vendome over to the new manager, Fritz Staub, June 2.—A stock co. has been formed, with the intention of remodeling and improving the Grand Opera House. It is claimed they will begin work soon, and that the house will be ready to open early in the Fall.

## TEXAS.

**DALLAS.**—OPERA HOUSE (George Abney, manager): Clay Clement in The Bells, Hamlet and The Mountebank to fair patronage 1, 2. Mr. Clement appears to be a conscientious and painstaking actor, and played his parts well. His co. were hardly up to the average.

**TAYLOR.**—OPERA HOUSE (B. A. Booth, manager): Lillian Lewis in Forget-Me-Not to a full house in which there was a theatre party of eight couples.——ITEM: B. A. Booth has leased the Opera House for this season, and proposes to have nothing but first-class attractions.

**TEXARKANA.**—OHIO'S OPERA HOUSE (C. H. Smith, manager): Jennie Holman closed a very successful week 9.——ITEM: Miss Holman was elected an honorary member of the military co. here.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Clay Clement in The Bells and The Mountebank 4, 5 to fair business. Orson Clifford presented Avenged 6 to a small house. Ovide Musin and his concert co. played a return engagement 7 to a fair house.

**GALVESTON.**—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The Baldwin-Melville co. in a varied repertoire, including Dantites, Two Orphans, East Lynne, Galley Slave, played a week's engagement 3-9 to fair attendance at popular prices.

**CORSICANA.**—MERCHANTS' OPERA HOUSE (L. C. R van, manager): Leslie Davis' Fifth Avenue Theatre co., supporting Frank Lindon in repertoire, filled the house nightly week of 4.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Mullaly, manager): The Eckert-Heck Troubadours, with Emma Berg, 8, 9 to fair business.

**DENISON.**—MCDOUGALL'S OPERA HOUSE (J. B. McDougall, manager): Leslie Davis' Fifth Avenue Theatre co. week ending 2; fair business. A gold watch was given by this co. to the most popular young lady in this city. Miss Cora Shields won the watch.

**SHERMAN.**—OPERA HOUSE (Kohler and Tyree, acting managers): The event of the season was the concert 5 given by the Ovide Musin Concert co. The programme was not strictly adhered to, owing, no doubt, to the non-appearance of the tenor, Roger Dupuy.

**ORANGE.**—BROWN'S OPERA HOUSE (Bettis and Sims, managers): The Eckbert-Heck Troubadours 4; delighted audience.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): The Home Dramatic Club presented Esmeralda 4-6 and Held by the Enemy 7 to fair business. Hallen and Hart 8, 9; good business. Mollie Fuller and her serpentine dance attracted much attention.

## VERMONT.

**RUTLAND.**—OPERA HOUSE (A. M. Higgins, manager): Mattie Vickers in Jacquine 6; fair audience.

## VIRGINIA.

**CHARLOTTESVILLE.**—LEVY OPERA HOUSE (J. J. Letterman, manager): Only a Farmer's Daughter 7; small house.

**LYNCHBURG.**—OPERA HOUSE (J. E. Tennyson, manager): Russell's City Directory appeared 8. The above co. closed season in Roanoke, Va., 9.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesbury, manager): The New Muggs' Landing 8, 9 and matinee 9; small house. Jean Vorhees in Only a Farmer's Daughter 11, 12 and matinee 12; poor house.

**RICHMOND.**—NEW RICHMOND THEATRE (Branch and Leith, managers): Muggs' Landing 6, 7; good business. Only a Farmer's Daughter 8, 9; opened to very good business, but owing to the co. being so poor failed to do much the second night. Josephine Cameron 13, 14.

**DANVILLE.**—ACADEMY OF MUSIC (J. M. Neal, manager): Russell's City Directory 7; fair house. Audience well pleased. This co. closed the Academy's season, which has been a prosperous one. It will be reopened under the same management Aug. 22 by George Wilson's Minstrels.

## WASHINGTON.

**SPOKANE.**—AUDITORIUM (B. C. Hayward, manager): Hanlon Brothers' Superba 4, 5; large houses.——ITEM: Some important changes have been made in the cast of Superba. Maud Midgely now plays Leander; Superba, Geneva Campbell; and Sylvia, Billie McDonald.

**SEATTLE.**—SEATTLE OPERA HOUSE (J. W. Hanna, manager): Frederick Warde 7-9; large and well pleased audience. Emma Juch Opera co. 11-13.——CORDRAY'S THEATRE (R. E. French, manager): My Partner week ending 10 to good houses.

**TACOMA.**—THEATRE (S. S. Heilig, manager): Frederick Warde to very satisfactory business 4-6 in The Lion's Mouth, The Mountebank and Richard III.

## WEST VIRGINIA.

**PARKERSBURG.**—ACADEMY OF MUSIC (E. B. Cady, manager): Tangled Up 8; good house. Frank Bennig in Othello 9; small house.

**HUNTINGTON.**—DAVIS OPERA HOUSE (Joseph Gullick, manager): Thomas Keene's co. presented Othello to a fair house 4. Little Tycoon to a crowded house 9.

## WISCONSIN.

**MILWAUKEE.**—DAVIDSON (Sherman Brown, manager): Henry E. Dixey in The Solicitor 11-16 to good business.——ACADEMY (Sherman Brown, manager): R. D. MacLean and Marie Prescott appeared for the first time as stars in Milwaukee 8-10, presenting The Gladiator and Cleopatra. Mr. MacLean as Spartacus created a favorable impression, and Miss Prescott's Cleopatra was a careful and intelligent performance.——BIJOU (Jacob Litt, manager): Milton and Dollie Nobles 10-16 in From Sire to Son and The Phœnix to good business.——STANDARD (O. F. Miller, manager): A Crazy Lot 10 to good attendance.——PEOPLE'S (J. S. Raynor, manager): The Casino 20, 11-16 to fair houses.——ITEMS: Manager John Whiteley, of the MacLean and Prescott co., met many old Milwaukee friends, who were glad to see him.—Sherman Brown has been reelected manager of the Davidson and Academy for the next two years, by the Milwaukee Theatre co., which is a fitting endorsement of a popular and thoroughly capable manager.—Spartacus has been dropped from the MacLean-Prescott repertoire.

**APPLETON.**—OPERA HOUSE (E. Erb, manager): Charles A. Gardner to nearly a five-hundred-dollar house 1.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sprague's Social Session 6; small house. Milton and Dollie Nobles in From Sire to Son 6; fairly good house.

**WEST SUPERIOR.**—GRAND OPERA HOUSE: The Runaway Wife 4; fair business. Hart's Boston Comedy co. 8; small business.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. R. Huber, manager): May Bretonne co. 4-9; crowded house.

**RACINE.**—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Philomela Quartette, of Chicago, 6; light business. A Social Session 9; good business.

**EAU CLAIRE.**—GRAND OPERA HOUSE (Carl Stussy, manager): Fisher's Cold Day 9; fair house.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Barlow Brothers' Minstrels 3; fair business. A Social Session 4; good business. John Thompson in On Hand 9; small house.

**CHIPPEWA FALLS.**—OPERA HOUSE (W. H. Stoddard, manager): Milton Nobles in From Sire to Son 6; large and well-pleased audience. Watson's Colored Jubilee Singers 7; receipts, $150. Marble Theatre co. opened 11; receipts, $60.

**LA CROSSE.**—THEATRE (James Strasilipka, manager): Neil Burgess' County Fair 9; packed house.——NEW PARK THEATRE (Ed. Rodolph, manager): Watson's Colored Jubilee Singers 11, 12; light business.

## CANADA.

**MONTREAL.**—THEATRE ROYAL (Sparrow and Jacobs, managers): P. F. Baker, in The Emigrant to fair business 11-16.——ITEMS: All the other theatres were closed Holy Week.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchmer, manager): Dr. Bill convulsed a large and fashionable audience 8.

**HALIFAX.**—ACADEMY OF MUSIC (B. B. Clarke, manager): Hettie Bernard-Chase in Uncle's Darling 4; S. R. O. Good business 5, 6, and matinee. Play weak. Little Coquette, 7-9, failed to draw and had little merit. Josie Mills 18; four weeks.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Return engagement of Josie Mills co. presented Held by the Enemy and Silver King 11, 12; good houses; satisfactory performances.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Reche, manager): Dr. Bill 9; two performances to fair business.

## LETTER LIST.

*The following letters await their owners at this office. They will be delivered or forwarded on proper order or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.*

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Haines, S. T.
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Hastings, C.
Hills, Odette
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Herod, Helen
Irving, Leslie
James, Louis
Jefferson, Joseph
Jack, E. B.
Kidder, Kathryn
Kilday, Frank
King, Frank J
Klein, Max
Knight, Geo S. Mrs
Kent, Albert F.
Kingsberry, Jerome
Kneisel, Franz
Laurence, Atkins
Leslie, H. J.
Lee, Henry
Lisse, Alice E.
Lavoie, Lillian
Leslie, Harold
Labadie, Oliver
Moore, Adelaide
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Moore, Father C.
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Parsloe, Charles T.
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Prescott, F. G.
Robbins, Fred
Rodgers, Ben K.
Reed, Roland
Robertson, Agnes
Real, Louise
Rosenfeld, S.
Rowan, Lansing
Rehn, Oscar
Rock, Ida
Slocum, F. A.
Stevens, John A.
Sanger, Bertie
Sinclaire, E. A.
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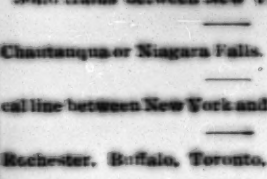

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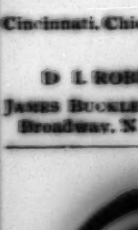

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# DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.*

## DRAMATIC COMPANIES.

**A BOSS THE POTOMAC:** New York city April 18—indefinite.
**AROUND THE WORLD:** Baltimore, Md., April 18-25.
**ALL THE COMFORTS OF HOME:** Portland, Ore., April 18-23, Tacoma, Wash., 25-27, Seattle 28, 29, Olympia 30, Boise City, Idaho, May 2, 3, Ogden, Utah, 4, Provo 5.
**ALMA HEYWOOD:** Jackson, Tenn., April 19, Paris 20, Paducah, Ky., 21, Princeton 22, Henderson 23, Shelbyville 25, Harrodsburg 26, Danville 27, Nicholasville 28, Georgetown 29, Mt. Sterling 30, Winchester May 2.
**ALFRED W. FREMONT:** Indianapolis, Ind., April 18-25.
**A BREEZY TIME:** Muncie, Ind., April 19, Upper Sandusky, O., 20, Newark 21, Washington, Pa., 22, Beaver Falls 23, Pittsburg 25-30.
**ANNIE KERR:** Marion, O., April 18-2
**ARIZONA JOE:** Brooklyn, N. Y., April 18-25, New York city 26-30, Washington, D. C., May 2-7.
**AIDA GRAY:** Columbus, O., April 19, 20.
**ANNIE WARD TIFFANY:** Milwaukee, Wis., April 17-25.
**ALVIN JOSLIN:** Meriden, Conn., April 20, Hartford 20, Bridgeport 21-23, Great Barrington, Mass., 24, Adams 26, No. Adams 27, Shelburne 28, Holyoke 29, Greenfield 30, Turner's Falls May 2, Rockville, Conn., 3, Willimantic 4, Danielsonville 5, Putnam 6, Southbridge 7.
**ALEXANDER SALVINI:** Cleveland, O., April 18-25, Boston, Mass., May 2-23.
**A FAIR REBEL:** Chicago, Ill., April 17-25, Philadelphia, Pa., 25-30.
**ANNIE MITCHELL:** Braddock, Pa., April 18-25.
**BELOW ZERO:** Rochester, Pa., April 19, East Liverpool, O., 20, Wellsville 21, Steubenville 22, Martin's Ferry 23.
**BALDWIN COMEDY:** Macon, Ga., April 18-25, Knoxville, Tenn., 25-30.
**BOY TRAMP:** Providence, R. I., April 18-25.
**BOBBY GAYLOR:** Brooklyn, N. Y., April 18-25.
**BLUE JEANS:** Cincinnati, O., April 18-25, Sioux City, Ia., 25-27, Omaha, Neb., 28-30, Denver, Col., May 2-7.
**BALDWIN-MELVILLE:** Streator, Ill., April 18-25.
**BOSTON COMEDY** (Webber's): Summerside, P. E. I., April 19-25.
**BROADBELT COMEDY:** Hutchinson, Kans., April 18-25.
**BEEBE-BARBOUR:** Harley, Idaho, April 18-20, Pocatello 21-26.
**BLANDE STOCK:** Kansas City, Mo., March 14-May 7.
**BOSTON COMEDY** (Hart's): Stevens' Point, Wis., April 19, Wausau 20, Merrill 21, Antigo 22, Menominee 23, Marinette 25, Appleton 26.
**BLACK THORN:** Baltimore, Md., April 18-25, Philadelphia, Pa., 25-30, Brooklyn, N. Y., May 2-7.
**COLD DAY:** Ironton, Mich., April 19, Oshkosh, Wis., 25, Fond du Lac 25, Sheboygan 26, Manitowoc 27, Green Bay 28, Marinette 30, Menominee, Mich., May 2, Iron Mountain 3.
**CITY DIRECTORY:** Philadelphia, Pa., April 18-25, Pittsburg, 25-30, Chicago, Ill., May 2-7.
**CHARLES T. ELLIS:** New York city April 11-25.
**CRAZY LOU:** Broadhead, Wis., April 19, Monroe 20, Baraboo 21, Portage 22, Randolph 23.
**CHOATE DRAMATIC:** Faribault, Minn., April 18-24.
**CARROLL JOHNSON:** Kansas City, Mo., April 17-25, Omaha, Neb., 26-28, Council Bluffs, Ia., 27, Fremont, Neb., 28, Lincoln 29, Atchison, Kan., 30, Denver, Col., May 2-7.
**CLARENCE BENNETT:** Steubenville, O., April 19, 20, East Liverpool 21-25.
**CHARLES FROHMAN'S STOCK** (Boston): Providence, R. I., April 18-25.
**CHARLES STEVENSON:** Hornellsville, N. Y., April 18-25.
**CLAIR TUTTLE:** Anderson, W. Va., April 19.
**COBA TANNER:** New York city April 16-May 7.
**CARRIE LOUIS:** Kalamazoo, Mich., April 18-25, Grand Rapids 25-30.
**CRUISKEEN LAWN:** St. Louis, Mo., April 18-25.
**COUNTY FAIR:** Pittsfield, Mass., April 19, Schenectady, N. Y., 20, Rutland, Vt., 21, Burlington 22, 23.
**COUNTY FAIR:** Elgin, Ill., April 19, Aurora 20, Ottawa 21, La Salle 22, Kankakee 23, Logansport, Ind., 25, Lafayette 26, Danville, Ill., 27, Crawfordsville, Ind., 28, Seymour 29, Columbus 30.
**CLAY CLEMENT:** Fort Smith, Ark., April 19, Carthage, Mo., 20, Parsons, Kans., 21, Fort Scott 22, Ottawa 23, Kansas City, Mo., 25-28.
**CORSE PAYTON:** St. Joseph, Mo., April 18-25, Galesburg, Ill., 25-30.
**CHARITY BALL:** Brockton, Mass., April 20, New Bedford 21, Manchester, N. H., 22, Lowell, Mass., 23, Brooklyn, E. D., 25-30, Harlem, N. Y., May 2-7.
**CHAS. A. GARDNER:** Bay City, Mich., April 19, Lansing 21, Port Huron 21, Ann Arbor 22, Jackson 23, Toledo, O., 25-30, Cleveland May 2-9.
**COUNTRY CIRCUS:** Boston, Mass., March 28-April 25.
**COUNTY FAIR** (Burgess'): Boston, Mass., Sept. 7—indefinite.
**DEVIL'S MINE:** Buffalo, N. Y., April 21.
**DOWN ON THE FARM:** New Haven, Conn., April 19, 20, Bridgeport 21, Martinsburg, W. Va., 22, Chillicothe, O., 24, Cincinnati 25-30.
**DE LANGE-RISING COMEDY:** Wilmington, Del., April 19, 20.
**DANGER SIGNAL:** Chicago, Ill., April 17-25.
**DR. BILL:** Providence, R. I., April 18-25, Boston, Mass., 25-30, Brooklyn, N. Y., May 2-7.
**DEAN AND KETCHUM:** Reed City, Mich., April 18-25.
**DEAR IRISH BOY:** Chicago, Ill., April 11-25.
**DANGERS OF A GREAT CITY:** Boston, Mass., April 18-25, New York city May 2-7.
**DANIEL SULLY:** Pittsburg, Pa., April 18-25, Philadelphia, Pa., 25-30.
**DEVIL'S AUCTION:** Cleveland, O., April 25-30, Buffalo, N. Y., 22-25, Philadelphia, Pa., 25-30.
**EVANGELINE:** Brooklyn, N. Y., April 18-25.
**EFFIE ELLSLER:** Pueblo, Col., April 19, 20, Salida 21, Leadville 22, Aspen 23, Provost City, Utah, 25, Ogden 26, 27, Salt Lake City 28-30, Cheyenne, Wyo., May 2, Kearney, Neb., 3, Hastings 4, Grand Island 5, Council Bluffs, Ia., 6, 7.
**EVANS AND HOEY:** New York city April 18-25.
**EVA MOUNTFORD:** Buffalo, N. Y., April 18-25.
**E. S. WILLARD:** Boston, Mass., April 18-May 14.
**EDWIN ARDEN:** Brooklyn, E. D., April 18-25.
**EDWARD HARRIGAN:** New York city Sept. 14—indefinite.
**E. H. SOTHERN:** Philadelphia, Pa., April 18-30.
**EIGHT BELLS:** Boston, Mass., April 18-25.
**FRANK MAYO:** Tiffin, O., May 2, Fremont 3, Sandusky 4.
**FREDERICK PAULDING:** New York city April 18-25.
**FAST MAIL** (Southern): Grand Rapids, Mich., April 18-24, Flint 25, Port Huron 26, Stratford, Ont., 27, London 28, St. Thomas 29, Brantford 30, Hamilton May 2, 3, Niagara Falls, N. Y., 4, Lockport (Corry, Pa., 6.
**FRANK DANIELS:** St. Paul, Minn., April 18-20, Minneapolis 21-25, Duluth 25, West Superior, Wis., 26, Helena, Mont., 29, 30, Butte May 2-4, Anaconda 5.
**FREDERICK WARDE:** Spokane Falls, Wash., April 18-20, Butte, Mont., 21-25.
**FRANCESCA REDDING-HUGH STANTON:** Johnstown, Pa., April 18-25, Beaver Falls 25-30, Bradford May 2-7.
**FANNY DAVENPORT:** Washington, D. C., April 18-25.
**FRANK S. DAVISON'S:** Milroy, Pa., April 20, Selin's Grove 21, Williamstown 22, Lykens 23, Sunbury 25, Jersey Shore 26, Renova 27, Austin 28, Port Allegheny 29, Coudersport 30.
**FAST MAIL** (Northern): Cincinnati, O., April 18-25, Detroit, Mich., 25-30, Chicago, Ill., May 1-7.
**FAT MEN'S CLUB:** Philadelphia, Pa., April 18-25.
**FIRE PATROL** (Pearson's): Lima, O., April 21, Fostoria 22, Findlay 23, Cleveland 25-May 1.
**FANTASMA** (Hanlon's): Philadelphia, Pa., April 18-25.
**GREAT METROPOLIS:** Philadelphia, Pa., April 18-25, Brooklyn, E. D., 25-26, Jersey City, N. J., May 1-7.
**GO-WOS-GO MOHAWK:** Anapolis, Md., April 20.
**GRAY AND STEPHENS:** Pittsburg, Pa., April 20-25.
**GERMAN LILIPUTIANS:** Chicago, Ill., April 20-30, St. Louis, Mo., May 1-14.
**GUS WILLIAMS:** Sacramento, Cal., April 19, 20, San Jose 21, Santa Rosa 22, Oakland 23, 24, San Francisco 25-30.
**GEORGE C. STALEY:** Auburn, N. Y., April 19, Corning 20, Olean 21, Salamanca 22, Niagara Falls 23, Buffalo 24-27, Hornellsville 28, Elmira 29, Binghamton 30, Philadelphia, Pa., May 2-7.
**GERRY STOCK:** Fort Wayne, Ind., March 28—indefinite.
**GRISMER-DAVIES:** San Francisco, Cal., April 4—indefinite.
**GLORIANA:** Boston, Mass., April 18-30.
**HETTIE BERNARD-CHASE:** Montreal, P. Q., April 18-25, Ottawa, Ont., 25, 26, Smith's Falls 27, Brockville 28, Gananoque 29, Kingston 30, Napanee May 2, Belleville 3, Trenton 4, Picton 5, Port Hope 6, Peterboro 7.
**HENRY E. DIXEY:** Racine, Wis., April 19, Janesville 20, Eau Claire 21, West Superior 22, Duluth, Minn., 23, St. Paul 24-26, Stillwater 27, Minneapolis 28-30.
**HONEST HEARTS AND WILLING HANDS:** Cincinnati, O., April 17-25, Chicago, Ill., 25-30, Pittsburg, Pa., May 2-7.
**HOLDEN COMEDY:** Alton, Ill., April 18-25.
**HELD BY THE ENEMY:** Boston, Mass., April 18-30.
**HELEN BARRY:** Gloversville, N. Y., April 19, Albany 20, 21, Kingston 22, Middletown 23.
**HENRY LEE:** Omaha, Neb., April 18-25.
**HENSHAW AND TEN BROECK:** Brooklyn, N. Y., April 18-25, Fort Jervis 27, Middletown 28, Paterson, N. J., 29, 30, Binghamton, N. Y., May 1, Oswego 4, Corning 5.
**HANDS ACROSS THE SEA:** New York city April 25-
**HARDIE AND VON LEER:** Liverpool, Eng., April 18-25, Bolton 25-
**HOLE IN THE GROUND:** Lawrence, Mass., April 19, Salem 20, Lynn 21, Worcester 22, 23, Boston 25-30, New York city May 2-9.
**HIS NIBS THE BARON:** Kansas City, Mo., April 17-25, Leavenworth, Kans., 25, Atchison 26, St. Joseph, Mo., 27, Topeka, Kans., 28, Beatrice, Neb., 29, Lincoln 30.
**IVY LEAF:** Philadelphia, Pa., April 18-25.
**JOHN D'ORMOND:** Centreville, Ia., April 18-25.
**JULIA MARLOWE:** Baltimore, Md., April 18-25.
**J. H. WALLICK:** San Diego, Cal., April 19, Riverside 20, San Bernandino 21, 22, Santa Barbara 23, Bakersfield 25, Fresno 26, 27, Stockton 28, 29, Auburn 30.
**JUSTIN ADAMS:** Reading, Pa., April 18-25, South Bethlehem 25-27, Ashland 25-27, Berwick 28, 30, Marathon, N. Y., May 2, Homer 3, Cazenovia 4.
**JOSEPHINE CAMERON:** Petersburg, Va., April 19, Norfolk 20, Newport News 21, 22.
**JANE:** St. Louis, Mo., April 17-25.
**JOSIE MILLS:** Halifax, N. S., April 18-May 21.
**JAMES B. MACKIE:** Salem, Mass., April 19, Lawrence 20, Lowell 21, Waltham 22, Brockton 23.
**JOSHUA SIMPKINS:** Provo, Utah, April 20, Salt Lake City 21, Ogden 22.
**JENNIE HOLMAN:** Little Rock, Ark., April 18-25, Fort Smith 25-30.
**JAMES O'NEILL:** Milwaukee, Wis., April 17-30.
**JAMES REILLY:** Worcester, Mass., April 18-25.
**JARBEAU COMEDY:** Jersey City, N. J., April 18-25, Philadelphia, Pa., 25-30, New York city May 2-7.
**JANE** (No 2): Trenton, N. J., April 19, Elizabeth 20, Paterson, 21, Newburg, N. Y., 22, Poughkeepsie 23.
**KATE CLANTON:** Paterson, N. J., April 22, 23.
**KEENE:** Baltimore, Md., April 20-25, Washington, D. C., 26-
**KIDNAPPED:** Detroit, Mich., April 17-25.
**KATIE EMMETT:** New Orleans, La., April 17-25.
**KNOTTY AFFAIR:** Cleveland, O., April 18-25, Chicago, Ill., 25-
**LABADIE COMBINATION:** Schellsburg, Pa., April 21, New Baltimore 22, Everett 23, Hopewell 25, Saxton 26.
**LIMITED MAIL:** East Saginaw, Mich., April 19, 20, Bay City 21, 22, Lansing 23, Battle Creek 25, Kalamazoo 26, Fort Wayne, Ind., 27, Logansport 28, Danville, Ill., 29, Decatur 30, Springfield May 2, Jacksonville 4, Streator 4, Ottawa 5, Joliet 6.
**LYCEUM THEATRE** (Sharpley's): Warrensburg, Mo., April 18-25.
**LATER ON:** San Francisco, Cal., April 18-30.
**LOUISE HAMILTON:** Norwalk, Conn., April 19, 20, Birmingham 21-25.
**LYCEUM THEATRE** (Moses): Cable, Ill., April 18-25.
**LOST PARADISE:** Harlem, N. Y., April 18-25.
**LABADIE-ROWELL:** Owosso, Mich., April 21, Goshen, Ind., 23, Kendallville 28.
**LITTLE GOLDIE:** Washington, D. C., April 18-25.
**LEWIS MORRISON:** Allentown, Pa., April 18, 19, Bethlehem 20, Easton 21, Reading 22, 23, New York city 25-30, Philadelphia, Pa., May 2-14.
**LILLIAN LEWIS:** St. Louis, Mo., April 17-25.
**LYCEUM THEATRE** (Frohman's): New York city, Nov. 26—indefinite.
**LOST IN NEW YORK:** Nashua, N. H., April 19, Portland, Me., 20, 21.
**LITTLE LORD FAUNTLEROY:** Cumberland, Md., April 19, Clarksburg, W. Va., 20, Huntington 21, Mt. Sterling, Ky., 22, Lexington 23, Louisville 25-30.
**MR. AND MRS. KENDAL:** Brooklyn, N. Y., April 18-25, Harlem 25-30, Brooklyn, E. D., May 2-7.
**MIDNIGHT ALARM** (Pearson's, A): Newark, N. J., April 18-25, Brooklyn, N. Y., 25-30.
**MESTAYER-VAUGHN:** Harlem, N. Y., April 18-25.
**MORA-WILLIAMS:** Bradford, Pa., April 18-21, Warren 25-30, Oil City, May 2-7.
**MAUDE OSWALD:** Hamilton, O., April 19, 20.
**MR. BARNES OF NEW YORK:** Chicago, Ill., April 17-25.
**MARIE HUBERT FROHMAN:** Memphis, Tenn., April 18-25, Helena, Ark., 25, Pine Bluff 26, Fort Smith 29, 30, Fayetteville May 2, Eureka Springs 3, 4, Springfield, Mo., 6, 7.
**MCCARTHY'S MISHAPS:** New York city, April 18-25.
**MR. POTTER OF TEXAS:** Brooklyn, N. Y., April 18-25.
**MCKENNA'S FLIRTATION:** Philadelphia, Pa., April 18-25.
**MARIE WAINWRIGHT:** Los Angeles Cal., April 21-23, Fresno 25, 26, Oakland 27, 28, Sacramento 29, 30, Portland, Ore., May 2-7.
**MARBLE COMEDY:** Washburne, Wis., April 21-25, Bayfield 25-30.
**MAY BRETONNE:** Appleton, Wis., April 18-21, Oshkosh, 25-30.
**MAGGIE MITCHELL:** Detroit, Mich., April 21-25.
**MONEY MAD:** Harlem, N. Y., April 18-25.
**MELVILLE SISTERS:** Newcastle, Pa., April 18-25, Akron, O., 25-30, Terre Haute, Ind., May 2-7.
**MUGGS' LANDING:** Toronto, Ont., April 25-30, Buffalo, N. Y., May 2-7.
**MR. WILKINSON'S WIDOWS:** New York city April 18-25.
**MIDNIGHT ALARM:** Louisville, Ky., April 18-25.
**MCKANDLAS COMEDY:** Scandia, Kans., April 19, Mankato 20, Burr Oak 21, Smith's Center 22, Downes 23.
**MR. AND MRS. SIDNEY DREW:** San Francisco April 11-25.
**MADAME MODJESKA:** Cincinnati, O., April 18-25, Lexington, Ky., 25, Dayton, O., 26, Springfield 27, Columbus 28, Youngstown 29, Wheeling, W. Va., 30, Pittsburg, Pa., May 2-7.
**MAUD GRANGER:** Winnipeg, Man., April 18-25, Duluth, Minn., 22, 23.
**MISS HELYETT:** Boston, Mass., April 18-May 7.
**MINNA GALE:** Omaha, Neb., April 18-25, Des Moines, Ia., 25, Iowa City 26, Cedar Rapids 27, Marshalltown 28, Sioux City 29, 30, St. Paul, Minn., May 2-4, Minneapolis 5-7.
**MY JACK** (Walter Sanford's): St. Joseph, Mo., April 20, 21, Leavenworth 22, 23, Denver, Col., 25-30, Colorado Springs May 2, 3, Pueblo 4, 5, Leadville 6, 7.
**MAY LOUISE AGGEN:** Hot Springs, S. Dak., April 19, Rapid City 20, 21, Fort Mead 22, 23, Sturgis 24, Central City 25, 27, Deadwood 28-30, Lead City May 2-4, Custer 5, Hill City 6, Fort Robinson, Neb., 7.
**MARGARET MATHER:** Buffalo, N. Y., April 18-25, Rochester 21-23, Auburn 24, Syracuse 25, 27, Corning 28, Morristown 30, Harlem May 2-7.
**MR. WILKINSON'S WIDOWS:** Chicago, Ill., April 11-30.
**NIE JANAUSCHEK:** Fall River, Mass., April 20, Webster 21, Willimantic, Conn., 21, Attleboro, Mass., 22, Putnam, Conn., 23, Taunton, Mass., 25, Springfield 26, Lynn 27, Plymouth 28, Salem 29, Amesbury 30.
**NILTON NOBLES:** Lima, O., April 21, Canton 20, Warren 21, Corning, N. Y., 22, Palmyra 23, Oswego 25, Watertown 26, Ogdensburg 27, Amsterdam 28, Gloversville 29.
**NIOBE:** Chicago, Ill., April 3-25.
**NATURAL GAS:** Boston, Mass., April 18-25, Worcester 25, Cohoes, N. Y., 26, Saratoga 27, Troy 28-30, Buffalo May 2-4, Rochester 5-7.
**NEWTON BEERS:** Atchison, Kans., April 18-25.
**NAT C. GOODWIN:** Brooklyn, E. D., April 18-25, Philadelphia, Pa., 25-30, Trenton, N. J., May 2, Yonkers, N. Y., 3, Poughkeepsie 4, Albany 5, 6, Troy 7.
**NOSE JOLLITIES:** Grayling, Mich., April 19, Roscommon 20, West Branch 21, East Tawas 22, Oscoda 23, Port Huron 25, Flint 26, Holly 27, Fenton 28, Pontiac 29, Ann Arbor 30.
**N. S. WOOD:** Paterson, N. J., April 18-25, Syracuse, N. Y., 25-27, Rochester 25-30.
**OH, WHAT A NIGHT:** Omaha, Neb., April 17-25, Boonesville, Mo., 27, Moberly 28, Mason City 27, Quincy, Ill., 28, Louisiana, Mo., 29, St. Charles 30, East St. Louis, Ill., May 1, Alton 2, Decatur 3, Champaign 4, Bloomington 5.
**OLD, OLD STORY:** Indianapolis, Ind., April 19, 20, Fort Wayne 21, Madison 22, Richmond 23, Lima, O., 25, Findlay 26, Fostoria 27, Sandusky 28.
**OUSLEY COMEDIANS:** Kiowa, Kans., April 19, Harper 21, Kingman 22, Wichita 23.
**OLE OLSON:** Tacoma, Wash., April 19, 20.
**OLD JED PROUTY:** Northampton, Mass., April 19, Amherst 20, Palmer 21, Leominster 22, Marlboro 23, Boston 25-May 7.
**O'DOWD'S NEIGHBORS:** Minneapolis, Minn., April 18-25.
**OLD HOMESTEAD:** Worcester, Mass., April 18-20, Holyoke 21, Springfield 22, 23, Westfield 25, Pittsfield 26, Cohoes, N. Y., 27, Troy 28-30, Saratoga Springs May 2, Glens Falls 3, Schenectady 4, Amsterdam 5, Johnstown 6.
**ONLY A FARMER'S DAUGHTER** (Voorhees): Tazewell C. H., Va., April 19, 20, Roanoke 25, Lexington 26, Staunton 27.
**OLD HOMESTEAD** (Denman Thompson): Chicago, Ill., March 7—indefinite.
**OLE OLSON:** Washington, Ia., April 19, Moline, Ill., 20, Cambridge 21, Dixon 22, Freeport 23.
**POLICE PATROL** (Pearson's): Toledo, O., April 18-25, Chicago, Ill., 25-30.
**PAYTON COMEDY:** Lincoln, Neb., April 18-25.
**PULSE OF NEW YORK:** Chicago, Ill., April 17-25.
**PITOU STOCK:** Pittsburg, Pa., April 18-25.
**POWER OF THE PRESS:** Denver, Col., April 18-25, Salt Lake City, Utah, 25-27, Ogden 28, 29, San Francisco, Cal., May 2-14.
**PETE PETERSEN:** Burlington, Wis., April 19, Waukesha 20, Columbus 21, Sparta 22, Tomah 23.
**PAY TRAIN:** Chicago, Ill., April 18-25, Cincinnati, O., 25-30, Toledo May 2-7.
**PAIR OF KIDS:** St. Louis, Mo., April 17-25, Belleville, Ill., 25, St. Charles, Mo., 26, Litchfield, Ill., 27, Streator 28, Aurora 29, Joliet 30.
**PETE BAKER:** Syracuse, N. Y., April 18-25, Canandaigua 25, Penn Yan 22.
**PAUL KAUVAR:** Jersey City, N. J., April 18-25, Brooklyn, N. Y., 25-30.
**PAIR OF JACKS:** Aurora, Ind., April 19, Greensburg 20, Columbus 21, Litchfield, Ill., 22, East St. Louis 23, 24, St. Louis, Mo., 25-30.
**ROBERT MANTELL:** Minneapolis, Minn., April 19, 20, St. Paul 21-23, Milwaukee, Wis., 25-27, South Bend, Ind., 28, Elkhart 29, Fort Wayne 30, Philadelphia, Pa., May 2-7.
**RHEA:** Milwaukee, Wis., April 21-25.
**RIGHT SIDE UP:** Chambersburg, Pa., April 19, Lancaster 20, York 21, Carlisle 22, Harrisburg 23.
**ROBERT MCGINLEY:** Creede, Col., April 19, 20, Rico 21-25.
**R. D. MACLEAN-MARIE PRESCOTT:** Fond du Lac, Wis., April 20, Oshkosh 21, Green Bay 22, Sheboygan 23, Grand Haven, Mich., 25, Lansing 26, Battle Creek 27, Jackson 28, Ann Arbor 29, Ypsilanti 30, Findlay, O., May 2, Upper Sandusky 3, Lima 4, Xenia 5, Marion 6, Newark 7.
**ROSE COGHLAN:** Washington, D. C., April 18-25, Baltimore, Md., 25-30.
**ROLAND REED:** Toronto, Ont., April 18-25, Penn Yan, N. Y., 25, Williamsport, Pa., 26, Scranton 27, Wilkesbarre 28, Trenton, N. J., 29, Albany, N. Y., May 2-4.
**ROSINA VOKES:** Brooklyn, N. Y., April 18-25, Troy 25-27, Albany 28-30, New York city May 2-9.
**RAY L. ROYCE:** Bucyrus, O., April 19, Fostoria 21, New Baltimore 22, Bowling Green 23, Findlay 25, Lima 27, Sidney 29.
**RICHARD MANSFIELD:** San Francisco, Cal., April 18-May 14.
**SARAH BERNHARDT:** New York city April 18-25.
**STUART ROBSON:** Decatur, Ill., April 19, Evansville, Ind., 20, Terre Haute 21, Lafayette 22, Fort Wayne 23, Cincinnati, O., 25-30, Cleveland May 2-4, Buffalo, N. Y., 5-7.
**SINBAD:** Duluth, Minn., April 18-25, La Crosse, Wis., 27, Dubuque, Ia., 28, Galesburg, Ill., 29, Ottumwa, Ia., 25, Des Moines 26, 27, Burlington 28, Peoria, Ill., 29, 30.
**ST. FELIX SISTERS:** Fort Collins, Col., April 18-25, Greeley 21-23.
**SADIE RAYMOND:** Carrolton, Mo., April 18-25.
**STRAIGHT TIP:** New York city April 18-25.
**SPIDER AND FLY:** Vancouver, B. C., April 18, 19, Nanaimo 20, Victoria 21, 22, Port Townsend, Wash., 23, 24, Spokane Falls 25, 26, Missoula, Mont., 27, Butte 28-30, Anaconda May 2, Helena 3, 4, Great Falls 5, 6, Bozeman 7.
**SPOOKS:** New York city April 11-25.
**SHE COULDN'T MARRY THREE** (Lillian Kennedy): Racine, Wis., April 25, Beloit 26, Freeport, Ill., 27, Galena 28, Dubuque, Ia., 29, 30, La Crosse, Wis., May 2, Rochester, Minn., 3, Winona 4, Red Wing 5, Duluth 6.
**SUPERBA** (Hanions'): St. Paul, Minn., April 17-25, Minneapolis 24-30, Chicago, Ill., May 1-7.
**SOL. SMITH RUSSELL:** Chicago, Ill., April 27-May 21.
**SADIE MARTINOT:** New York city, April 28—indefinite.
**SADIE SCANLAN:** Newark, N. J., April 18-25.
**SPOONER DRAMATIC:** Beloit, Wis., April 18-25.
**STILL ALARM:** Jersey City, N. J., April 18-25.
**TEXAS STEER:** Philadelphia, Pa., April 18-25.
**TUXEDO:** Pittsburg, Pa., April 18-25.
**THE CIRCUS:** Louisville, Ky., April 18-25.
**TEN NIGHTS IN A BAR-ROOM** (Brehm's): Delevan, Ill., April 22, Pekin 23, Lincoln 25, Clinton 26.
**THE DAZZLER:** Scranton, Pa., April 19, Watertown, N. Y., 20, Oswego 21, Utica 22, Johnstown 23, Brooklyn 25-
**THE SOUDAN:** Des Moines, Ia., April 19, Cedar Rapids 20, Burlington 21, Davenport 22, Clinton 23, Chicago, Ill., 25-May 7.
**TEMPERANCE TOWN:** Indianapolis, Ind., April 18-25.
**THE BURGLAR:** Waterbury, Conn., April 22.
**THE VOODOO:** Philadelphia, Pa., April 18-25.
**THOMAS E. SHEA:** Indianapolis, Ind., April 18-25.
**THE WESTERNER:** Hartford, Conn., April 19, New Haven 20, Albany, N. Y., 21-25.
**THE VENDETTA:** Hannibal, Mo., April 19, Sedalia 20, St. Joseph 21-23, Detroit, Mich., May 2-7.
**THE ENSIGN:** Rochester, N. Y., April 19, 20, Syracuse 21, 22, Utica 23, Brooklyn 25-
**TRIP TO CHINATOWN:** New York city Nov. 9—indefinite.
**THE BOOMER:** St. Louis, Mo., April 18-25.
**U AND I** (Cronin's): Bridgeport, Conn., April 19, 20.
**ULLIE AKERSTROM:** Woonsocket, R. I., April 18-25, Milford, Mass., 27-25, Waltham 25-27, Morristown 28-30, New Haven May 2-4, New Britain 5-7.
**UNCLE HIRAM:** Altoona, Pa., April 20, Shenandoah 22, Easton 23, Brooklyn 25-30.
**UNCLE RUBE:** Bainbridge, N. Y., April 19, Oxford 20, Marathon 21, Homer 22, Tully 23.
**UNCLE TOM'S CABIN** (Webber's): Newark, N. J., April 18-25.
**UNCLE TOM'S CABIN** (Middaugh and Co.'s): Charlton, Ia., April 19, Albia 20, Fairfield 22, Mt. Pleasant 23.
**WORLD AGAINST HER** (Agnes Wallace-Villar): Cincinnati, O., April 18-25, Louisville, Ky., 25-30.
**WALKER WHITESIDE:** Indianapolis, Ind., April 20-25.
**WM. H. CRANE:** New York city Jan. 12—indefinite.
**WAITE COMEDY:** Bridgeton, N. J., April 18-25, Easton, Pa., 25-30.
**WARREN NOBLE:** Shawano, Wis., April 18-25.
**WORLD** (J. Z. Little's): Hoboken, N. J., April 19, 20, Red Bank 21, Long 22, Atlantic City 23, Baltimore, Md., 25-30.
**YON YONSON:** Youngstown, O., April 19, McKeesport, Pa., 20, Cleveland, O., 21-25.

## OPERA AND CONCERT.

**AGNES HUNTINGTON:** San Francisco, Cal., April 18-30.
**ANNIE PIXLEY OPERA:** New York city April 18-25.
**BAKER OPERA:** Rochester, N. Y., April 18-25.
**BOSTONIANS:** Los Angeles, Cal., April 19, 20, Fresno 22, Sacramento 23, Portland, Ore., 25-30, Salt Lake City, Utah, May 3, 4, Ogden 5.
**CORINNE OPERA BURLESQUE:** Victoria, B. C., April 20, 21, Vancouver 21, 22, Nanaimo 23, Seattle, Wash., 25, 26, Olympia 27, Tacoma 28-
**CORBID OPERA:** Akron, O., April 19, Warren, Pa., 20, Jamestown, N. Y., 21, Elmira 22, Williamsport, Pa., 23, York 25, Harrisburg 26, Reading 27, Allentown 28, Wilkesbarre 29, Scranton 30.
**CROW CONCERT:** Hume, Ill., April 26, Newman 30.
**DIGBY BELL OPERA:** Baltimore, Md., April 18-30, New York city May 2—indefinite.
**DUFF OPERA:** Concord, N. H., April 19, Lowell, Mass., 20, 21, Bangor, Me., 22, 23.
**DE WOLF HOPPER:** Washington, D. C., April 18-25.
**DESHON OPERA:** Atlanta, Ga., April 18-May 28.
**FRANCIS WILSON COMIC OPERA:** New York city Oct. 5—indefinite.
**JULES GRAU OPERA:** Savannah, Ga., April 21-23, Augusta 24-30, Charleston, S. C., May 2-July 2.
**LITTLE TYCOON OPERA:** Pittsburg, Pa., April 18-25, Wheeling, W. Va., 25, Cumberland, Md., 26, Baltimore 27-30, Washington, D. C., May 2-7.
**LILLIAN RUSSELL OPERA:** Pittsburg, Pa., April 18-25, New York city 25—indefinite.
**MCGIBENY FAMILY CONCERT:** Lebanon, O., April 19, Wilmington 20, Xenia 21, Mechanicsburg 22, Springfield 23, Circleville 24, Chillicothe 25, Jackson 27, Athens 28, Nelsonville 29, New Straitsville 30, Logan May 2, Newark 3, Coshocton 4, Chrichsville 5, Cadiz 6.
**NEW YORK OPERA:** Portland, Ore., April 18-25.
**OVIDE MUSIN CONCERT:** Riverside, Cal., April 19, Santa Barbara 20, Anaheim 21, Bakersfield 22, San Francisco 23, 24, San Jose 25, Stockton 27, Sacramento 28, Oakland 29, 30, San Francisco May 1, 2, Fresno 3, Sacramento 4, Marysville 5.
**PUGSLEY CONCERT:** Nashville, Tenn., April 17-25.
**PAULINE HALL OPERA:** Wilkes-Barre, Pa., April 18, Reading 20, Hazelton 21, Harrisburg 22, Lancaster 23, Bridgeport, Conn., 25, New Haven 26, Hartford 27, Providence, R. I., 28-30.
**PHILOMELA QUARTETTE:** Mendota Ill., April 19, Mt. Pleasant, Ia., 20, Oskaloosa 21, Des Moines 22.
**REMENYI CONCERT:** Chicago, Ill., April 20-25.
**SHIP AHOY:** St. Louis, Mo., April 18-25, Topeka, Kans., 25, 26, Leavenworth 27, Kansas City, Mo., 28-30.
**U. S. MARINE BAND:** Portland, Ore., April 18, 19, Tacoma, Wash., 20, Seattle 21, Spokane Falls 22, Helena, Mont., 23, Minneapolis, Minn., 24, St. Paul 26, Duluth 27, Fond du Lac, Wis., 28, Chicago, Ill., 29, 30, Detroit, Mich., May 2, Cleveland, O., 3, Youngstown 4.
**WILBUR OPERA:** Erie, Pa., April 18-25, Cleveland, O., 25—indefinite.

## VARIETY AND BURLESQUE.

**BILLY LESTER SPECIALTY:** Buffalo, N. Y., April 18-25, Kensington, Pa., 25-30.
**BOB FITZSIMMONS:** Chicago, Ill., April 18-25.
**CARMENCITA:** New York city Jan. 25—indefinite.
**CITY SPORTS BURLESQUE:** Washington, D. C., April 18-25, Philadelphia, Pa., 25-30.
**CREOLE BURLESQUE** (Jack's): Philadelphia, Pa., April 18-25.
**CREOLES** (Downing's): St. Paul, Minn., April 18-25, West Superior, Wis., 25-26, Duluth, Minn., 27, 28, Brainard 29, 30.
**DELAUR AND DELMONT SPECIALTY:** St. Louis, Mo., April 18-25.
**FAY FOSTER BURLESQUE:** Harlem, N. Y., April 18-25.
**FRENCH FOLLY BURLESQUE:** Newark, N. J., April 18-25.
**GUS HILL SPECIALTY:** Lynn, Mass., April 22.
**HOWARD ATHENÆUM:** New York city April 18-25.
**HARRY WILLIAMS:** Montreal, P. Q., April 18-25.
**HENRY BURLESQUE:** New York city April 11-25.
**IRWIN BROTHERS' SPECIALTY:** Pittsburg, Pa., April 18-25.
**JESSIE MAY HALL IDEALS:** Galva, Ill., April 18-25.
**KENNEDY'S LAUGH-MAKERS:** Brooklyn, E. D., April 18-25, Buffalo 25-30.
**LONDON GAIETY GIRLS:** New York city, April 18-25.
**LESTER AND WILLIAMS BURLESQUE:** Paterson, N. J., April 18-25.
**MAY RUSSELL BURLESQUE:** Indianapolis, Ind., April 18-30, Columbus, O., 21-25, Cincinnati 25-30.
**MABEL SNOW BURLESQUE:** Schuyler, Neb., April 19, Wahoo 20, Fremont 21, Blair 22, Tecumseh 23.
**NIGHT OWLS:** New Haven, Conn., April 18-25.
**PARIS GAIETY GIRLS:** Albany, N. Y., April 18-25, Montreal, P. Q., 25-30.
**REILLY AND WOOD'S SPECIALTY:** Chicago, Ill., April 18-25.
**RENTZ-SANTLEY BURLESQUE:** Kensington, Pa., April 18-25.
**ROSE HILL FOLLY:** Detroit, Mich., 17-25, Cleveland, O., April 25-30.
**SAM DEVERE:** Cincinnati, O., April 18-25.
**TONY PASTOR'S SPECIALTY:** Boston, Mass., April 18-25.
**WILLIAMS AND ORR SPECIALTY:** Cleveland, O., April 18-25, Chicago, Ill., 25-30.
**WHALEN AND MARTELL:** St. Louis, Mo., April 24-30, Louisville, Ky., May 2-7.

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**HENRY PEAKES.** **CECELIA POLLOCK.** **DAVID STEELE.**

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